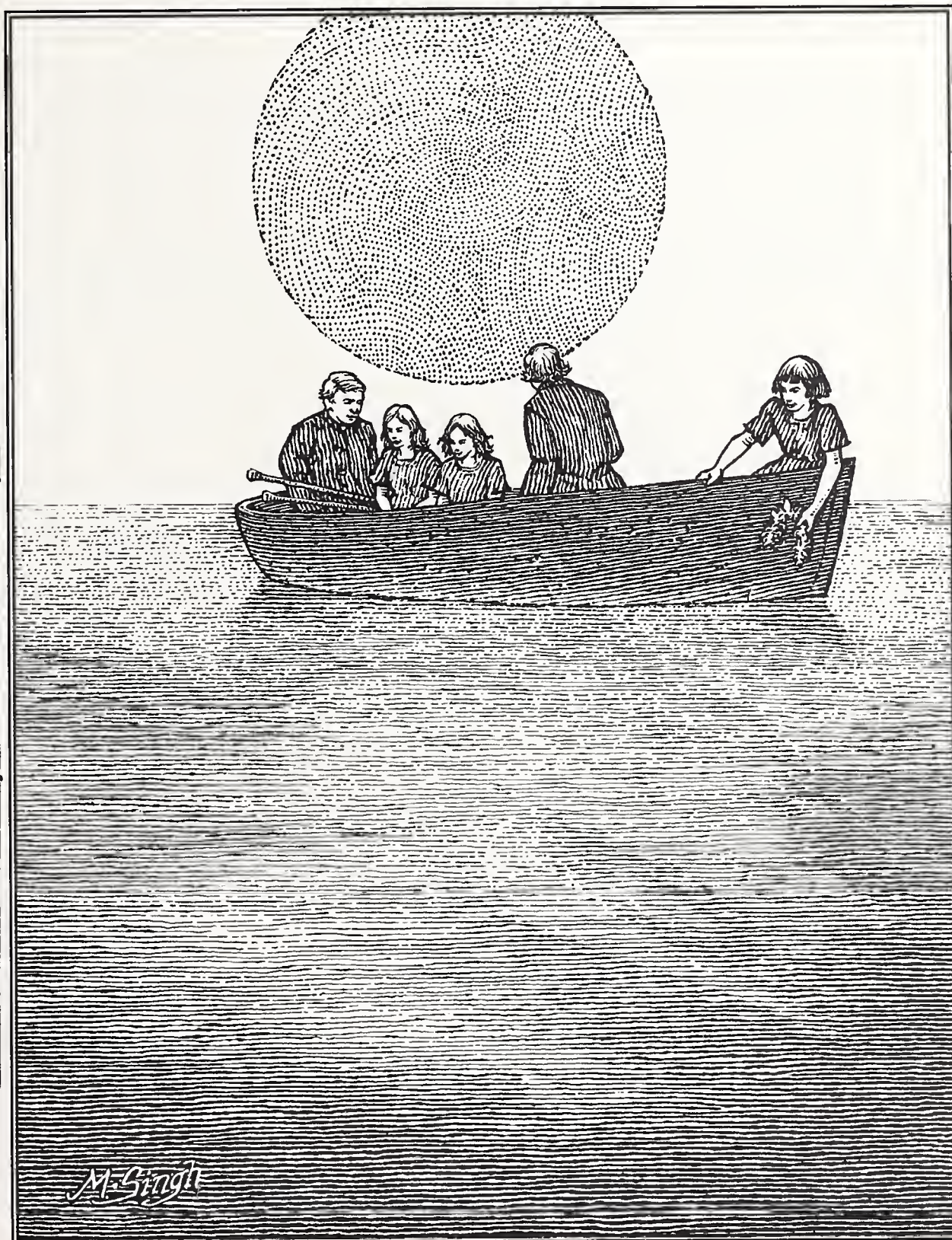


# KNIGHT LETTER

*The Lewis Carroll Society of North America*



*Spring 2015*

*Volume II Issue 24*

*Number 94*



*Knight Letter* is the official magazine of the Lewis Carroll Society of North America.

It is published twice a year and is distributed free to all members.

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ISSN 0193-886X

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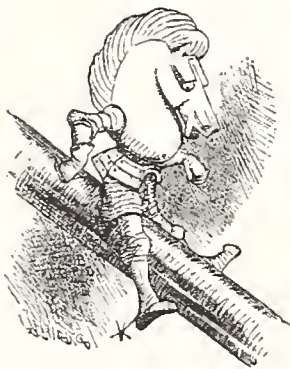
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Annual membership dues are U.S. \$35 (regular),  
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**A**t last, we've arrived at the long-awaited year of Alice150, or if you've been hiding under a rock (or don't follow Joel Birenbaum on social media), the 150th anniversary of the publication of *AAIW*. Even those of us who know that Carroll's real masterpiece was *The Hunting of the Snark* (or even *Sylvie and Bruno*) must admit that without *Alice*, the entire Carrollian Multiverse would never have existed. It's rather like the climatologists' trope of the butterfly in the Amazon triggering a New England nor'easter; a boat ride on the River Isis spawned a 150-year inundation of books, movies, music, and scholarly exegeses, all of it springing from the improvised time-waste of an Oxford maths tutor confronted with a boatload of bored little girls. We should all be profoundly grateful that texting was not available then, or the young ladies would never have bothered Mr. Dodgson for a story—but we'll keep our Luddite sympathies under wraps . . . for now.

In any case, this issue of the *Knight Letter* has arrived to add its two cents' worth to the Alice150 deluge. We have articles focusing on Carrollian illustration and the complexities of Macmillan's copyright issues, Carrollian goings-on at the U.S. Capitol building (not legislative, that would be too obvious), the brave new world of Carrollian emojis, and some dispelling of the confusion surrounding the notorious Chinese interdiction of *Alice*. We have quite a few book reviews, news of impending feature films, and also a final and indispensable updating of the many Alice150 events in New York and elsewhere.

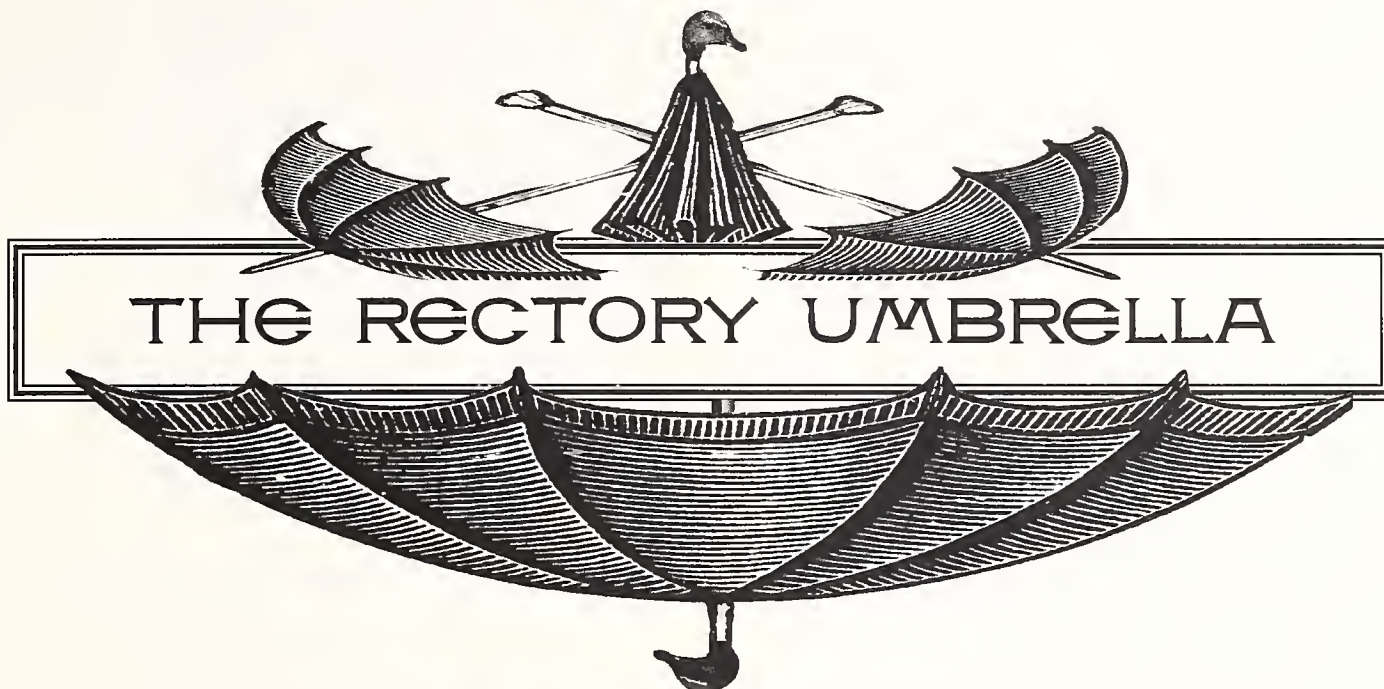
In short, you are holding in your hands another drop in an Alice150 deluge sufficient to improve the tail and gild the scales of all of us insatiable Carrollian crocodiles.

MAHENDRA SINGH



Please help spread the word in this  
Alice150 year!  
An envelope containing 12 business cards  
came with this issue.  
We have also updated and reprinted our  
brochures (in color).  
If you would like some to distribute at  
a specific event (or in general), write to:  
Sandra Parker, LCSNA Secretary  
PO Box 197  
Annandale, Virginia 22003  
or email her at [secretary@lewis Carroll.org](mailto:secretary@lewis Carroll.org).





## RANSOM NOTES

CINDY CLAYMORE WATTER

Our weekend in Austin began, as always, on a Friday, with the Maxine Schaefer reading and book giveaway. This time we were hosted at Joslin Elementary School by librarian Stephanie Beverding. The school welcomed us with refreshments in their wonderful library, decorated with charming thank-you cards. The students had been given the books before we came, which meant not only that the forty fourth graders had all written very nice thank-you cards—with witty remarks and beautiful artwork—but also that they were excited to meet us and were ready with lots of questions! Several people from the LCSNA were there, ready to help answer them, including David Schaefer, Ellie Schaefer-Salins, Ken Salins, Cindy Watter, Stephanie Lovett, Linda Cassady, and Deb and Ricardo Jaramillo, whose Spanish/English bilingualism was most appreciated. Cindy and Ellie's reading of the Mad Tea-Party chapter was followed by a wide-ranging conversation about the book, the characters, Lewis Carroll, and more. We were sorry to have to clarify that we had not, in fact, written the book, since they liked Alice's adventures so very much! However, these young people were eager to talk with us and were grateful to have their own copies of *Wonderland*, and the LCSNA members were elated that we and Alice had made new friends.

The following day, a sunny Saturday, April 18, the Harry Ransom Center (HRC) gave a Texas-sized welcome to the LCSNA, which had met here twice be-

fore, in the falls of 1985 and 2000. As we approached the HRC, which is on the flagship campus of the University of Texas, we were impressed by the enormous violet and chartreuse banners on the front of the limestone building that featured blowups of Tenniel's long-necked Alice and the diminutive teacup-chewing Hatter, announcing the special Carroll exhibit inside, which ran through July 6.

The director of the Ransom Center, Dr. Stephen Enniss, welcomed us and "told us its history," as the Queen of Hearts famously suggested the Mock Turtle do. Harry Hunt Ransom (1908–1976) was an English professor who rose through the ranks to become the president and then chancellor of the University of Texas, as well as creator of the Center. He was an Anglophile who had a desire to put Texas on the cultural map, and he truly succeeded. Everyone noticed in 1960 when the HRC bought half of everything at a Sotheby's auction, including all the T. E. Lawrence lots. The Center's holdings are extraordinary, containing the papers of writers and artists from Graham Greene to Robert De Niro. Anyone who wants to make a serious study of the literature of the English-speaking world in the nineteenth and twentieth centuries simply has to come to Texas. (And, yes, the HRC has a Gutenberg Bible.) Dr. Enniss is especially proud of the HRC's most recent acquisition, the papers of Gabriel García Márquez, winner of the 1982 Nobel Prize for literature. However, he said, the HRC "cannot





Rabbit hole entrance to exhibit

be known for acquisitions alone,” and it is currently funding humanities fellowships.

The HRC has one of the copies of the suppressed 1865 edition of *Wonderland* (there are only 23 known to exist), as well as five of Carroll’s photograph albums and several collections of Carrolliana, including Helmut Gernsheim’s (photographs), Warren Weaver’s, and Byron W. and Susan R. Sewell’s. Dr. Enniss then turned us over to Dr. Danielle Sigler, curator of the exhibition, who led us on a tour.

The exhibition commences in an anteroom with information about Lewis Carroll, photographs and objects, and enlarged illustrations from *Under Ground* and *Wonderland* to prepare visitors for the treasures ahead. It was designed for children as well as adults: most of the objects have two labels, one for each age range. A special children’s guide to the exhibition contains answers to some of the questions posed on the labels. An example, after an explanation of CLD’s pen name, “If you were to choose a pen name for yourself, what would it be?” Sigler showed us a timer whose function is for children to practice standing still for a Victorian photograph.

The entry to the exhibition is through a large rabbit hole, and when we emerged, we found ourselves in a wonderland of Carrolliana. The exhibit was designed to show the origins of Carroll’s humor (the HRC has the original ms. of *The Rectory Umbrella*; it was in a lovely shadowbox display so we couldn’t steal it), as well as Alice’s effect on popular culture and her worldwide appeal. There is an area with little tea tables, where children can rest, stage their own tea parties, and gaze at framed pages from the Dalí edition.

The organizers definitely had children and the young-at-heart in mind. Dr. Sigler explained ways that the exhibit encouraged them to engage with Alice: inspired conceptual and hands-on activities with references to Alice’s size, Mad Hatter tangrams, a View-Master with stereoscopic picture reels, a Disney vinyl album, wooden Alice chess figures, surreal mad tea parties, mock turtles, dodos, lobsters quadrilling, and more.

The “Alice Around the World” section shows everything from Nabokov’s Russian translation of *Wonderland* (1923) to a rare copy in Swahili featuring “Elisi” and her adventures. This book, from 1940, has line drawings of a little African girl that were modeled on the Tenniel originals. (Its owner had carefully cut out some Tenniel illustrations and pasted them next to the pictures of Elisi.) Many, many other books are shown, and the remarkable variety of the cover art alone proves that *Wonderland* is a force that unleashes remarkable creativity.

A most charming, carefully restored paper film-strip is displayed and plays on a video screen; conservator Heather Hamilton explained how she resurrected this unusual item. There is a wall of recent *Alice* editions, with all manner of illustrations, and these books may be touched and read. Another area shows perhaps every Alice pop-up book ever made. The HRC owns the storyboards for the 1933 Paramount *Alice in Wonderland* film. Its cover is framed, and it is delightful, featuring line drawings by William Cameron Menzies (set designer for *Gone with the Wind* a few years later). The cover drawing is of a pensive yet assertive Alice surrounded by smaller characters, drawn in an art deco style; the facial expressions are varied and funny.

To non-world class collectors such as most of us, what is especially enjoyable and encouraging about an exhibition such as this is seeing a one-of-a-kind treasure (oh, *Rectory Umbrella*!) in the same room as decidedly more attainable objects of desire, such as modern editions currently in print. The message: It is never too late to start collecting.

After lunch, Dr. Francine Abeles, professor emerita of Kean University, erstwhile longtime treasurer of the LCSNA, and editor of three volumes of Lewis Carroll’s pamphlets, gave us a talk entitled “On the Truth of Some New Mathematical Ideas in *Alice in Wonderland*,” her first talk ever on the *Alice* books, rather than on Dodgson’s mathematics.

Fran’s assessment of these new ideas requires an intimate familiarity with higher math and with the history of eighteenth- and nineteenth-century mathematics; this is a paper only someone like Fran could have given. Whereas others may be snowed by ideas that sound cute or at least plausible, Fran can actually assess their validity, as she did in regard to new ideas proposed by David Day (a speaker at our last meeting





Fran Abeles

in Toronto) in his forthcoming book *Decoding Wonderland* and by Melanie Bayley in articles in the *New Scientist* and the *New York Times*.

Truth was very important in Lewis Carroll's life, and was the main concern in his thoughts on logic, mathematics, and religion. In her talk, Fran assessed the historiographic and mathematical truth by asking and answering the following questions: (1) What was the status of the idea in Carroll's time? (2) Did Carroll use the idea? (3) Was the proposed idea sound? and (4) Do *modern* mathematicians find the idea sound?

David Day, with whom Fran worked closely, has particularly interesting ideas about Fibonacci numbers, that is, numbers in the following sequence: 0, 1, 1, 2, 3, 5, 8, 13 . . . , each number being the sum of the two numbers before it. Day notes that Alice considers making a daisy-chain—did she, or her creator, know that daisies are the only common flower that have 34, 55, or 89 petals—that is, three Fibonacci numbers in sequence? Although Carroll never mentioned Fibonacci numbers, he may have been unconsciously aware of them in relation to the “64 = 65” geometrical paradox (an example of which we had just seen in the exhibition). The basic “64 = 65” puzzle uses an  $8 \times 8$  square and a  $5 \times 13$  rectangle—all of these (5, 8, and 13) are Fibonacci numbers! Carroll did not invent this puzzle, but between 1890 and 1893 he did extensive work on the possible combinations of squares and rectangles that could be used.

Day also notes that as Fibonacci numbers increase, the ratios between them approach the golden ratio—the ratio the ancient Greeks found aesthetically perfect: 1.618 . . . . The eighteenth-century Scottish mathematician Robert Simson, with whose textbooks on Euclid Carroll was familiar, proved this. Day himself used the golden ratio to construct a graph that perfectly replicates Carroll's description of Alice's descent down the rabbit hole. With such a graph, Alice would land at the ideal point in infinity, that is, Wonderland!

One of Day's most appealing ideas has to do with Alice's repeated wish, when large, to fold down; she even searches for “a book of rules for shutting people

up like telescopes.” Day thinks she is really looking for a book of logarithms, that is, of those now passé mathematical tables that were used for calculating exponential rates of expansion or contraction. But she can't find it because it's actually the book her sister was reading—the one without pictures or conversations!

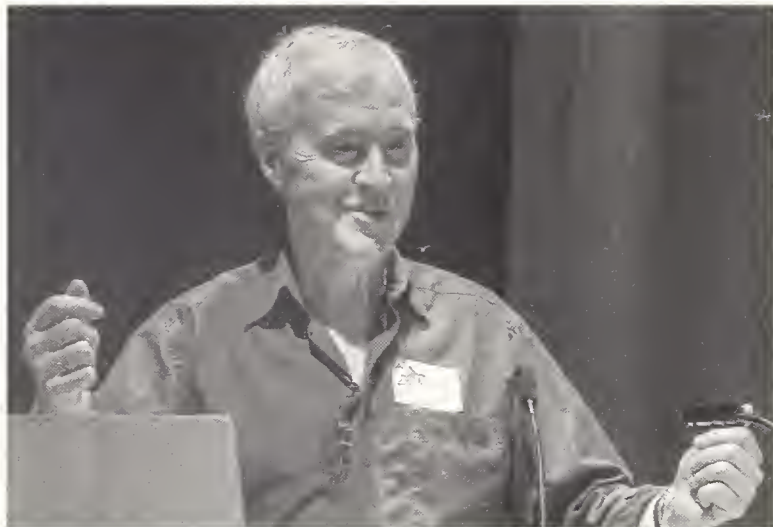
Fran then suggested that Carroll's paper on condensation of determinants is relevant to the telescope, but this involves a complicated mathematical operation, and we shall take it on faith.

Next, Abeles dealt with Melanie Bayley, who, as a British graduate student in Victorian mathematics and literature, published the article “Alice's Adventures in Algebra: Wonderland Solved” in the *New Scientist*, December 16, 2009, and then “Algebra in Wonderland” in the *New York Times*, March 6, 2010, basing her ideas on those of Professor Helena Pycior of the University of Wisconsin. Pycior and Bayley believe that Carroll was a highly conservative mathematician who used the *Alice* books to satirize new ideas in math, such as symbolic algebra, which was first proposed by Augustus De Morgan in his book *Trigonometry and Double Algebra* (1849), in which numbers can behave as absurdly as Alice's changeable size. When the caterpillar tells Alice to “Keep your temper,” he uses “temper” in the original sense of the proportion in which qualities are mixed: keep your body in proportion. This, Abeles allows, is a good and imaginative interpretation.

But another of Bayley's ideas is less acceptable. Bayley believes the mad tea party is really a mad  $t$  party, where  $t$  is the mathematical symbol for time, and that the whole episode is based on William Rowan Hamilton's theory of quaternions. Quaternions, which are used in a number system based on four terms, don't obey the laws of ordinary arithmetic, and are employed as a means to investigate time. But time is absent from the tea party, and as a result, the other three terms of the quaternion—the Mad Hatter, March Hare, and Dormouse—must rotate around the table forever in a timeless world. This insight, though apparently cool, does not hold water, however. If you look at Hamilton's posthumous book *Elements of Quaternions*, you will see that Bayley has misread him somewhat: Time is *not* an element of quaternion algebra.

Bayley then interprets Alice's failure to answer the riddle “Why is a raven like a writing desk?” as another Carrollian poke at quaternions. Multiplication of quaternions is non-commutative (that is,  $a \times b$  does not equal  $b \times a$ ). When the Hare tells Alice to “say what she means,” she replies that she does, “at least I mean what I say—that's the same thing, you know.” “Not the same thing a bit!” replies the Hatter. But there is no evidence that Carroll knew anything about quaternions or Hamilton, whose book on them was published in 1866 after *Wonderland* was in print. Bayley's supposition that the idea “was in the air” may be insufficient.





Christopher Morgan

According to Bayley, when the baby turns into a pig in Chapter 6, Carroll is mocking projective geometry, the idea that one shape can stretch into another as long as its basic properties are maintained—an idea championed by Jean-Victor Poncelet in the early nineteenth century. Carroll takes it to the extreme, by changing a baby into a pig while maintaining “the principle of continuity”—it still has four limbs, a nose, and so forth. But there is no evidence that Carroll knew Poncelet’s work, and Abeles suggested that Bayley has misinterpreted the principle of continuity.

Three eminent mathematicians—Jeremiah Farrell, Martin Gardner, and Solomon Golomb—corresponded about Bayley’s conjectures, and concluded that her ideas were incorrect. Bayley’s view of Carroll as an extremely conservative mathematician led her to theorize that the Duchess’s barely repressed violence shows Carroll’s attitude toward new ideas, and she claimed that he did little original work in math. However, Abeles provided several examples showing that Carroll’s mind was open to new ideas and that his own work was both original and valuable—inter alia, his groundbreaking work on voting systems, his work on ciphers, his embrace of Boolean logic, his non-rejection of hyperbolic geometry, and his inclusion of a description of a Klein bottle in *Sylvie and Bruno Concluded*. Carroll’s paper on Achilles and the Tortoise addresses a problem that still eludes solution. Mathematical interpretations of *Wonderland* that pass the tests for truth are rare indeed, Fran concluded.

Next we heard from the inimitable Christopher Morgan, editor of the forthcoming *The Pamphlets of Lewis Carroll, Volume 5: Games, Puzzles, and Related Pieces*, who spoke on “Lewis Carroll’s Game of Syzygies and How It Drove Him Slightly Crazy.” (It nearly drove Chris mad, too.) Lewis Carroll often wrote for the popular press, because, for all his otherworldly appearance, he was a practical man who understood that he should keep his name before the public for commercial reasons. And being an aficionado of let-

ter writing, he also loved the weekly back-and-forth interaction with the readers.

An outgrowth of his much more famous Doublets (a.k.a. Word Ladders), Syzygies challenges also involve creating connections between starting and ending words, but unlike Doublets, Syzygies allows the words to be of different lengths. For example, ACREAGE—RELY is a valid Syzygies challenge. To play, first pick a string of letters from the first word, say “CRE” from ACREAGE. This is called a “syzygy” (always written inside parentheses, and the letters must be adjacent). Next, find a new word that also contains this string, for example, “SACRED.” Pick a second syzygy from “SACRED”—“CRED” in this case—and look for a second word that also contains (CRED). Let’s pick “CREDENTIALS.” We continue this two-step process until we can connect to the destination word, “RELY.” (Note that the syzygies between the words do not have to be any particular length or be actual words.)

You could pick an entirely different set of link words, permitting a vast number of possible answers to the challenge, with corresponding variances in the score.

Carroll insisted on the links being “ordinary words”:

Ordinary words are “words one would have a reasonable chance of hearing in ordinary conversation, and such as would be generally understood in ordinary society. Proper names, when such as are usually printed with capital letters, are not admissible. Thus, “India” would be an unlawful Link; but “china” would be lawful. Words usually printed with hyphens (e.g., “teatable”) are unlawful. And also foreign words, unless they have made their way into ordinary conversation (e.g., “ennui,” “alibi,” “nous”), and have thus been practically anglicised. And also abbreviated words (e.g., “silver’d”).

As you can imagine, the definition of “ordinary conversation” caused an enormous controversy among contestants who wished to use certain words, and gave Carroll much angst.

Using Carroll’s first version of the scoring rules (and ignoring some of the additional rule restrictions for now), our score for the syzygy below (again, only one of many possible solutions) is the number of letters in the longest syzygy (4), plus seven times the number of letters in the shortest syzygy ( $7 \times 3 = 21$ ), minus the number of “waste” letters (i.e., those letters that don’t take part in any syzygy) = 11.

ACREAGE

(cre)

sacred

(cred)

credentials

(ent)



entirely  
(rely)  
RELY

His correspondents, assuming amusing aliases such as Margery Daw, Boojum, Giddy Shrimp, Gomahawk, Aunt Hepsie, and Thermometer, competed for the highest score. Carroll devoted a great deal of time and effort to these columns, which ran from July 23, 1891, to June 3, 1892, in *The Lady* magazine. Their total word count was approximately 31,200 words, roughly equivalent to that of *Alice's Adventures in Wonderland*! Most of this material will be new to readers, since it has never been reprinted in book form until now. The columns reveal Carroll's busy mind at work and many flashes of his dry wit. But all was not smooth sailing.

Unfortunately, Syzygies—with its complicated scoring and its contestants who liked to bend the rules a bit (or simply play the game in ways not foreseen by its creator)—did bring out elements of Carroll's personality one does not usually associate with the author of the Alice books. He is, by turns, pedantic, frustrated, despairing, admonitory, sarcastic, and, finally, deflated.

A good example of Carroll at his wittiest is his rejection of American spelling in Syzygies submittals from his competitors:

I am aware that the Americans are trying to change our spelling, and to rob us of favour, honour, and valour, and all that makes life dear to a Briton; but my answer to them is: "Sorvisaged honds, shot not so lodly! We croch to no prod foeman! This is British grond!"

Here Carroll bans certain words for not being sufficiently "ordinary":

I warn all whom it may concern that I will have no mercy on words that are never used in ordinary conversation, and would not be understood if they were. (Here are a few that have been sent in:—serai, edelite, morling, vellon, entonic, eben, lere. What a cheerful tea party it would be where such words were bandied about!)

But he could be lenient, too:

With some reluctance I have accepted, as a Link, the word "unboiled," which seems to be a favourite with many competitors (I suppose they like eggs done that way). But I will accept no more of that family, or I shall be encouraging the novelist of the future to indulge in some such rhapsody as this: "How utterly precious to the undemoralised artistic eye, when strolling through the unfrosted meadows, to watch the unroasted sheep

Joel  
Birenbaum

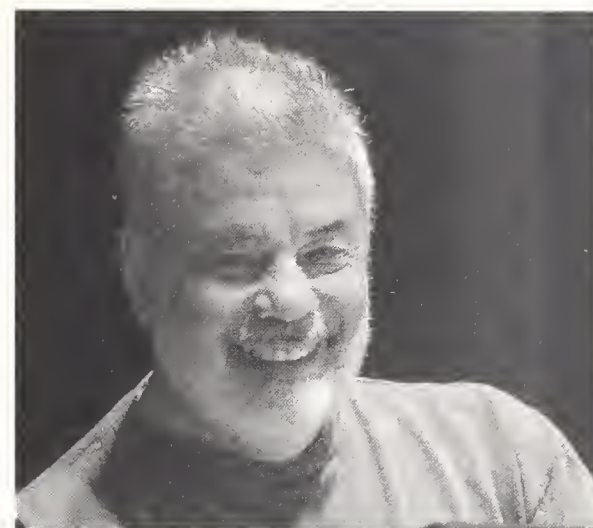


Photo by Chris Morgan

peacefully grazing, and the unfricasseed lambs sporting merrily around them!"

Eventually, though, Carroll went on a rant (the italics are his):

Doubtless my readers have frequented cricket-matches, and have often heard the umpire say "You may argue till you are black in the face" (the well-known physiological effect of an attack of Sub-acute Syzygitis), but, when the umpire says "No ball!" why, it *is* no ball! And so say I. Argue as you will, it must come at last to *somebody* deciding whether the word is "ordinary" or not; and if that somebody is not to be *me*, *who is it to be?*"

One sees that Carroll foreshadows the mood of today's teachers whose students can't keep away from SparkNotes. As Morgan noted, in Lewis Carroll's replies to his contestants "his combative wit bubbled up and his inner Red Queen and Humpty Dumpty emerged."

Readers are heartily encouraged to purchase a copy of *The Pamphlets Volume 5* from the University of Virginia Press (page 31) for further information on Syzygies—and a whole lot more!

The next speaker was Joel Birenbaum. Seven years ago, Joel had the idea of a global celebration of the 150th anniversary of the publication of *Wonderland*, and his vision (and hard work!) is being realized this year. There are 150th anniversary celebrations, conferences, and exhibitions all around the world, centered on our fête in New York, October 7–11. Alice150.com has a full schedule of the events. Although our meeting (Days 3–5) is free and open to the public, you need to reserve tickets, which you can get on the website. In brief:

Day 0 begins the festivities with the opening of an exhibit at Columbia University, featuring memorabilia associated with Alice Liddell Hargreaves's 1932 visit there. Days 1 and 2 are a conference at the Grolier Club focusing on translations, with Professor



Emer O'Sullivan as the keynote speaker. (This two-day event carries a \$75 registration fee; see page 24 for further information.) Day 3, the first of our official fall meeting, will feature Dr. Kiera Vaclavik on "Alice: Always in Fashion"; Dayna Nuhn discussing "Alice in Advertising"; noted scholar Leonard Marcus; and David Schaefer, who will talk about Alice in film. On Day 4, we will focus on theater in the morning, hearing from Charlie Lovett about Alice's theatrical journey and from Andrew Sellon and Daniel Singer about their different experiences bringing Lewis Carroll himself alive on stage. The afternoon of Day 4 will be given over to a symposium on illustrating the *Alice* books. Day 5's focus will be on youth culture. Hayley Rushing will give us a look at newer Alice movies; Asuka Toritamari and Shinichi Kinoshita will examine Alice in Japanese popular culture; George and Linda Cassady will tell us about their Wonderland Awards, given annually at the University of Southern California; Franziska Kohlt will present on electronic games; and Frank Beddor of *Looking-Glass Wars* and *Hatter M* fame is also scheduled to speak.

There is a veritable cornucopia of Carroll-themed cultural events throughout the year in New York. The Fales Library, the Morgan Library, the Grolier Society, Columbia University, the New York Public Library of Performing Arts at Lincoln Center, New York Institute of Technology—all and more are involved. For more details, see Joel's article elsewhere in this issue, and check [alice150.com](http://alice150.com) often for updated information on both the New York happenings and events and exhibitions all over the world.

Sculptor Bridgette Mongeon spoke next, in a talk entitled "Finding Alice: Lewis Carroll Inspires a Texas Artist to Create a Monumental Bronze Sculpture." Bridgette is an effervescent personality who incorporates new technology in her works. She is currently working on a bronze sculpture of the Mad Tea-Party to be installed in 2016 in a park in Houston, as a memorial to her client's mother. (That's all she can divulge at this time regarding client and venue.)

Photo by Chris Morgan



Bridgette Mongeon

Because Bridgette believes that "sculptures are completed by visitors," the tea party scene will have room for picnickers. Bridgette intends for her sculpture to be a "testament to Lewis Carroll, and the importance of liberty, exploration and creativity." She took us on a tour of her creative process. (See [www.creativesculpture.com/alice.html](http://www.creativesculpture.com/alice.html).)

The sculpture will be a "treasure hunt" as well as an interactive work of art. One hundred and fifty smaller objects relating to the story will be hidden in the piece. Bridgette's technique includes 3D printing, computer numerical controlled (CNC) milling, and the use of computer imaging to develop models. She also uses models who are very much alive—she had a child dressed as Alice jump on a trampoline to get the right look for Alice going down the rabbit hole. Incidentally, Bridgette is a proponent of "STEAM"-centered education (Science, Technology, Engineering, Art, Mathematics), which she speaks about to student groups.

Bridgette also brought examples of tiny 3D printed models for the sculpture—a fan, a crab, a dodo, gloves. Make no mistake, however—Bridgette Mongeon's finished work can be very big. She showed a picture of her bronze tiger sculpture for Grambling State University in Louisiana—it is monumental, in all senses of the word.

LCSNA President Stephanie Lovett then presented outgoing officers Dr. Francine Abeles (treasurer) and Clare and August Imholtz (secretary and chair of the nominating committee, respectively) with gifts in honor and appreciation of their service to the Society (a  $\pi$ -cuff bracelet for Fran; Oleg Lipchenko caricatures of August and Clare). The Cassadys gave USC "Liddell Books" to the curators of the HRC, from one university library to another. And as "all must have prizes," they then generously presented each attendee with a lovely keepsake in an envelope with a UTA Longhorn orange ribbon. Inside were a facsimile of a previously unpublished letter from Dodgson to Constance Burch, dated 13 December, 1893, and a transcription of recollections of Carroll by Dorothy Burch, Constance's daughter. Illustrator David Delamare sent a tea-party illustration from his forthcoming *Alice in Wonderland* to be distributed to all. Then off to a fine dinner at El Sol y La Luna, where we were welcomed with the same extraordinary graciousness that we experienced from everyone we encountered on our return to Texas in this sesquicentennial year. Much appreciation is due to our own Patricia Colacino for doing a brilliant job organizing a very successful meeting.

Thank you to Liz Springwater, Ellie Schaefer-Salins, Stephanie Lovett, August and Clare Imholtz, Chris Morgan, Fran Abeles, and Mark Burstein for their assistance with this article.



# ARCANE ILLUSTRATORS: MARIA BUBLEVA

MARK BURSTEIN WITH DMITRY YERMOLOVICH

Ah, here is an illustrator so arcane that her name does not even appear on her own book! It is a tale of Cold War intrigue, marital exploitation, and tragedy whose story began for me, as is often the case, with Adriana Peliano's "falling in love" with some illustrations on Pinterest and posting them to her fine blog.<sup>1</sup>

The book itself, *Alice's Adventures in Wonderland* in the Boris Zakhoder (Б. Заходер) translation and *Through the Looking-Glass* translated by Vladimir Oryol or Orel (В. Орёл), was published by the Far Eastern Book Publishing House (Дальневосточное книжное издательство) in Vladivostok in 1989. The illustrations are credited to one "S. Goloshchapov" (С. Голощапов), but according to a Web posting by Pyotr Goloshchapov, the son of S[ergei] Goloshchapov, the actual artist is Maria Bubleva (Мария Бублева)!<sup>2</sup> Pyotr says the publisher later issued a retraction.

How could this have come to be? Dmitry Yermolovich, as one who has lived most of his life in the Soviet Union (1989 was two years before its collapse), at first theorized that the misattribution was an editorial blunder. "In Soviet times, copyright protection was not even thought of as an issue, and rights owners were not credited as such."

The game was afoot. Fortunately, this is 2015, and there's such a thing as the Internet. We discovered that Pyotr and Maria were credited as co-creators of a "project" entitled *Multifaceted City*, which was shown at a 2007 exhibition at the Moscow International Art Salon in the Central House of Artists.<sup>3</sup> We then contacted Pyotr through Facebook, and he kindly gave us Maria's phone number, which Dmitry soon called. As another survivor of Soviet Union, she was at first understandably reluctant and suspicious of strangers with questionable inquiries, but Dmitry managed to

smooth things over. In his words:

Maria is a professional artist. She graduated from the Art Department of the Moscow Polygraphic Institute in 1978, a very old and respected institution whose alumni mostly specialize in graphic arts and design.<sup>4</sup> Apart from book illustrations, she also paints and produces graphic works.

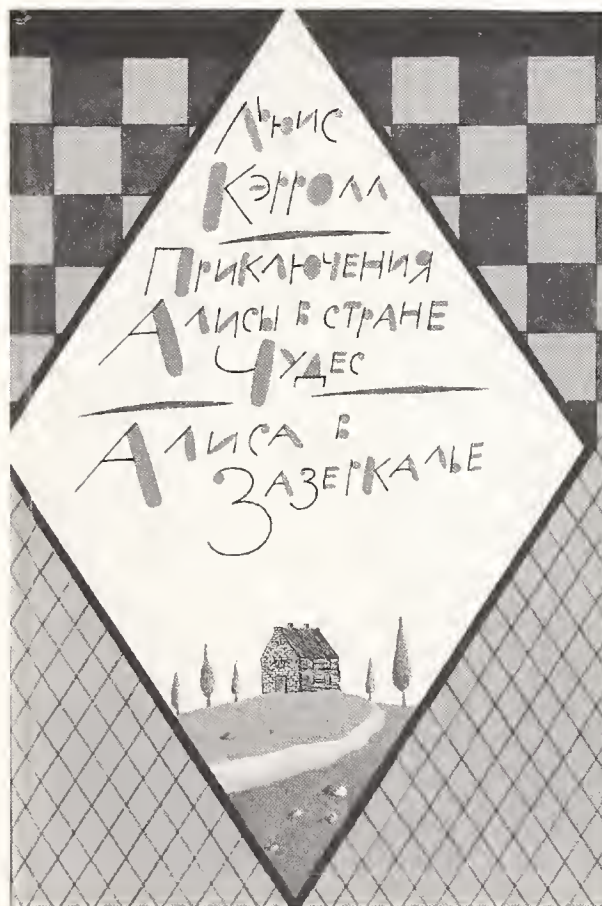
Sergei Goloshchapov is, in fact, her ex-husband, and Pyotr is their son. Both are also artists. In the late 1980s, they were still a family.

The order for Alice book illustrations came to her from Vladivostok through her professional network of colleagues, and her husband, Sergei, acted as her manager, taking on himself all the formalities and contacts. Maria's role was purely creative; she did the illustrations, but never concerned herself with any associated legal, business, or administrative matters. Of course she had been familiar with Carroll, and the Alice books were among her favorites.

It was not until quite a while later that Maria learned from an acquaintance that her husband had gotten himself credited as the book's illustrator. Also, when she finally got

hold of a copy, she was appalled at the book's poor quality and at what had been done to her pictures. She said that what one can see in the book has almost nothing in common with the originals, and that the publisher all but "mutilated" her works, which is why she doesn't particularly like those illustrations reproduced or discussed anywhere.

She later divorced Sergei. When Pyotr grew up, at some point he decided to clarify the issue







of the illustrations' authorship by commenting on a message on the Internet.

Sadly, the originals of the illustrations were not destined to stay long in the artist's possession. In 1991, Maria and a number of other Russian artists were invited to show their works at an exhibition in Japan, "The Breath of White Spaces" (Дыхание белых просторов). She sent all of them there. The show was a great success, but after it closed, none of its 2,000 exhibits were returned to their creators, which caused quite a scandal and turned into a protracted conflict.<sup>5</sup>

Shades of Walter and Margaret Keane! And how very sad that her original artwork was treated so cavalierly. But even in less-than-first-rate reproduction (and what image on the Internet is first rate?), they are still very charming, and a lovely addition to the Alice canon.



When Adriana first turned me on to this book, I naturally turned to the Net for help in finding a copy for the Burstein Collection. I found only one Russian bookstore that listed it, but it was "not available." Dmitry did some further sleuthing and came up with the ISBN (5-7440-0108-5) and a "rare books society" that claimed to have a copy for sale. He contacted them, and arranged to meet a lady in a Moscow subway station (shades of George Smiley!) who would sell him the book. It was in good condition, though the paper

on which it was originally printed was of pulp quality, and the pages had turned yellowish with age. DHL consummated the deal by delivering the book to California.

I asked Adriana to comment on what appealed to her about the artwork:

Alice's provocative question about pictures or conversations still reverberates in each new illustrated *Alice* I meet in my "time machine" travels. If Virginia Woolf was right when she wrote that the *Alices* are not books *for* children but books in which we *become* children,<sup>6</sup> we are challenged to face each fresh set of *Alice* illustrations with the potential wonder, imagination, and curiosity of a dreamchild.

In treasure-hunting in labyrinthine web-lands following the clues gave me by a friendly white rabbit, I met the queer, golden-gleamy images of Maria Bublova. Love at first sight! Her illustrations are carriers of Woolf's call. They nourish the source of children's enchantment in their becomings of Alice and her longing to reach the loveliest garden ever seen. She calls not the youngsters we were—or a formula or recipe—but the children we become while constantly reinventing ourselves.

I began to analyze the aesthetic choices and formal structures of each picture, when suddenly, my mind fell through the page as if it were a looking-glass vortex, a deck of portals in a vibrant quest, following their magical topography. I found out that the paths in these pictures are also hosts, conductors, which invite us to enter the picture, expanding the landscape beyond the margins of the pages, a travel that continues invisibly, following the golden river.

In a sensuous contemplation of their color palette, there is something magical about her colorful skies in their blend of yellows, reds, and oranges, contrasting with vegetable greens. Alice herself does not dress in blue, but in a yellow, chessboard-patterned dress, integrating herself into the environment of the dream that we are also able to partake in. Walter Benjamin once suggested beautifully, "The colored picture immerses the child's imagination in a dream state within itself."<sup>7</sup>

When I face these images by Maria Bubleva, they evoke the sensation that we can dive into them with the conviction that their story continues beyond the borders. It tickles me to be able to dream together with her. The pictures bring the once-upon-a-time mist that invites the imagination to go through. Now I must call again upon the arcane master Walter Benjamin, who



knew how to inhabit old children's illustrated books and find their hidden treasures:

The objects do not come to meet the picturing child from the pages of a book; instead, the gazing child enters into those pages, becoming suffused, like a cloud, with the riotous colors of the world of pictures. Sitting before his [illustrated] book, he makes the Taoist vision of perfection come true: he overcomes the illusory barrier of the book's surface and passes through colored textures and brightly painted partitions to enter a stage on which fairy tales spring to life.<sup>8</sup>

Maria, we profusely thank you for your delightful interpretation. Although the physical book is difficult to come by, your pictures are easily found on the Web. We understand that they are not in ideal reproduction, but their light shines through nonetheless.

*Dmitry Yermolovich (Дмитрий Ермолович) is a Professor of Translation at Moscow State Linguistic University. His bilingual Охота на Угада и прочие странные истории ("The Hunting of the Snark" and Other Strange Tales) can be ordered through our blog.*



<sup>1</sup> [alicensations.blogspot.com/2015/01/if-im-mad-hatter-you-are-you.html](http://alicensations.blogspot.com/2015/01/if-im-mad-hatter-you-are-you.html).

<sup>2</sup> [tapirr.livejournal.com/1306372.html](http://tapirr.livejournal.com/1306372.html).

<sup>3</sup> [dic.academic.ru/dic.nsf/ruwiki/1568520](http://dic.academic.ru/dic.nsf/ruwiki/1568520).

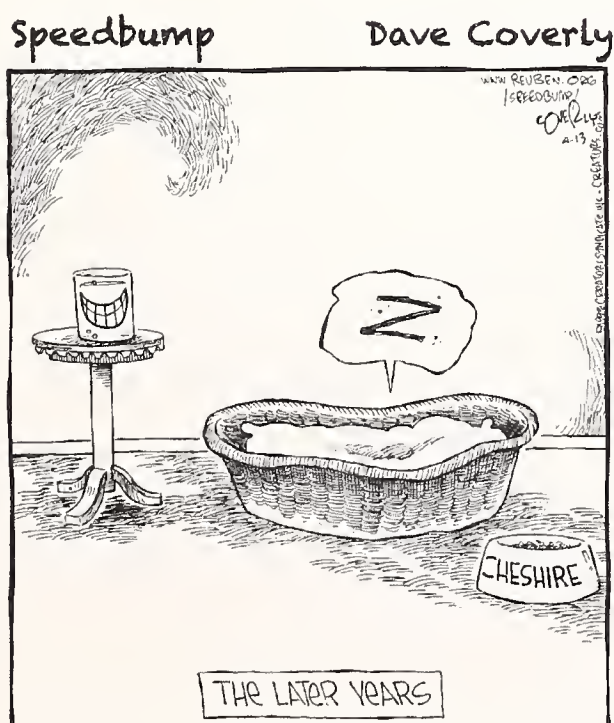
<sup>4</sup> Now the Moscow State University of Printing Arts (МГУП), it is Russia's largest university specializing in printing and publishing.

<sup>5</sup> [www.mk.ru/editions/daily/article/2005/10/07/190789-vernite-vinnipuha.html](http://www.mk.ru/editions/daily/article/2005/10/07/190789-vernite-vinnipuha.html).

<sup>6</sup> Woolf, Virginia. "Lewis Carroll." *New Statesman* (December 9, 1939), reprinted often.

<sup>7</sup> Benjamin, Walter. "Old Forgotten Children's Books." In *Selected Writings, Volume 1, 1913–1926*, Marcus Bullock and Michael W. Jennings, editors (Harvard University Press, 1996). First published in *Illustrierte Zeitung*, 1924. Translated by Rodney Livingstone.

<sup>8</sup> Benjamin, Walter. "A Glimpse into the World of Children's Books." In *Selected Writings, Volume 1, 1913–1926*, Marcus Bullock and Michael W. Jennings, editors (Harvard University Press, 1996). First published in *Die literarische Welt*, 1926. Translated by Rodney Livingstone.





# ANOTHER BEN TROVATO

MARK BURSTEIN AND ZONGXIN FENG

No, Ben Trovato is not the name of a pro golfer in the sixties. Rather, *ben trovato* is an expression derived from Italian, borrowed into English, and found in all English dictionaries. Its meaning, “characteristic or appropriate even if not true,” comes from the Italian *se non è vero, è ben trovato* (even if it is not true, it is well-conceived). Another form of “urban legends,” stories of this sort tend to accumulate around Mr. Carroll like limpets. In this case, the story of a 1931 ban of *Alice’s Adventures in Wonderland* in China falls into that category: a fine story, but not supported by facts. Its myth is universal, with *Wonderland* undeservedly appearing in “Banned Books” lists, sites, and commercial merchandise (mugs, bracelets, etc.).

Here’s what actually happened.

As we learned from Sen Wong’s “An Early Alice in China: A Rumor and a Translation” (KL 89:16–19), on March 5, 1931, in the “News in Education” column of *Shen Bao* (*Shun Pao*), a well-known Shanghai newspaper that flourished from 1872 to 1949, an item appeared titled “A Request to an Educational Reform of School Syllabi.” The article quotes Ho Chien, then Chairman of the Hunan Provincial Government (in plain words, the Governor General of Hunan under Chiang Kai-shek’s Nationalist government), as accusing the primary school textbooks of his day of not conforming to Communist standards. Among other things, he believed the books committed grave vul-

garities and absurdities by using expressions such as “the cat said,” “the duck said,” “Brother Dog said,” “Grandpa Bull said,” and so on, turning animals into human-language-speaking creatures and even giving animals respectful forms of address, which he called “rare, weird, and absurd.” Ho went on to say, “School textbooks that are inadequately difficult or whose theories are simplistic but impractical must be destroyed by fire.”

This was simply a request, not an order. There is no mention of any specific book, and *Wonderland* can hardly be called a “textbook.” Yet two months later, on May 5, 1931, an anonymous writer at the *New York Times* wrote in the “Topics of the Times” column:

Many who have been familiar with Alice since childhood will be surprised to learn that her *Adventures in Wonderland* have taken her as far as China. Still more surprising—“curiouser and curiouser”—is the news that Alice is now to be banned in the Province of Hunan. General Ho Chien is the hard-hearted censor who decrees that Alice and her mad but amiable friends, the White Rabbit, the March Hare, the Mock Turtle, and the rest of the Carroll menagerie, are not good companions for Chinese youngsters.

“Bears, lions, and other beasts,” he gravely points out, “cannot use a human language, and

## 教育消息

要聞

### ●東北大學改行委員會制

▲張學良任委員長

瀋陽三日中央社電 東北大學改行委員會制、張學良任委員長、臧式毅等任委員、副委員長劉鳳竹副職照准。

### ●何鍵

### 咨請教部改良學校課程

▲選中外先哲格言動加講授  
▲擇舉行黨義人士辦理教育  
二月二十四日長沙通訊 省府主席何鍵咨送咨教部、除陳明教育缺點、請籌改良外、復據東安縣長條陳、請改良學校課程、何氏以改良課本為現時切要之圖、當經咨請教部核辦矣、茲附錄原咨如下、

為咨行事、據前東安縣長唐正宜條陳內一則稱、宜改良學校課程、開辦學校二十餘年矣、乃前者組設共產機關、以學生為最多、此次加入共產黨團、亦以學生為最多、竭公私之財力、養成此作亂之輩、其效亦可見者矣、民八以前、各學校國文課本、猶有文理、近日課本、每篇狗說、豬說、鴨子說、以及貓小姐、狗大哥、牛公公之詞、充溢行間、禽獸能作人言、尊稱加諸牴牾、鄙俚性誣、莫可言狀、尤有一種荒謬之說、(如爸爸你天天幫人造屋自己沒有屋住)又如(我的拳頭大、臂膀粗等語)、不當鼓吹共產、引誘誘行、青年性根未能堅定、往往被其蠱惑、此種書籍、若其散布學校、列為課程、是一面劃除有形之共產、一面仍製造大多數無形之共產、雖曰言詞共、又奚益耶、現在邪說橫行、匪黨日滋、幸在野猶有幾、倘道德之相傳、在國猶有主持正義之各將、倘可爭持於人人之方、成此半治半亂之局、倘再過數十年、人之方亡、俗習皆可率獸食人、人將相食、黃巢李自成張獻忠之殘殺、不難再見、竊慮其必有無量無邊之浩劫也、為今之計、凡學校課本、深之無當、理論淺近者、不切日用、切宜焚毀、尤宜選中外先哲格言、動加講授、須擇學行兼優者辦理教育、是亦疏河以御洪水、掌火而驅猛獸之一法也、鈞座於前年、曾發有訓導教材一電、如重提前議、見諸實行、則功且不朽矣、棟材橫斷、所歷立排、燃犀不遠、杞憂殊深、愛猷竭堯之誠、以備對非之采、是否有當、乞垂察焉等情、查改良課本、為現時切要之圖、據陳前因、除批咨外、相應咨請貴部、煩為查核辦理、並希見覆為荷、此咨、

The original article in the *Shen Bao*, March 5, 1931.



to attribute to them such a power is an insult to the human race.”

If young Chinese are anything like young Americans, the ban will make the talking animals of *Wonderland* all the more fascinating, and ways will be found to circumvent censorship. It may even add zest to the demand for the conversational quadrupeds of *Aesop's Fables* and the Kipling *Jungle Books*.

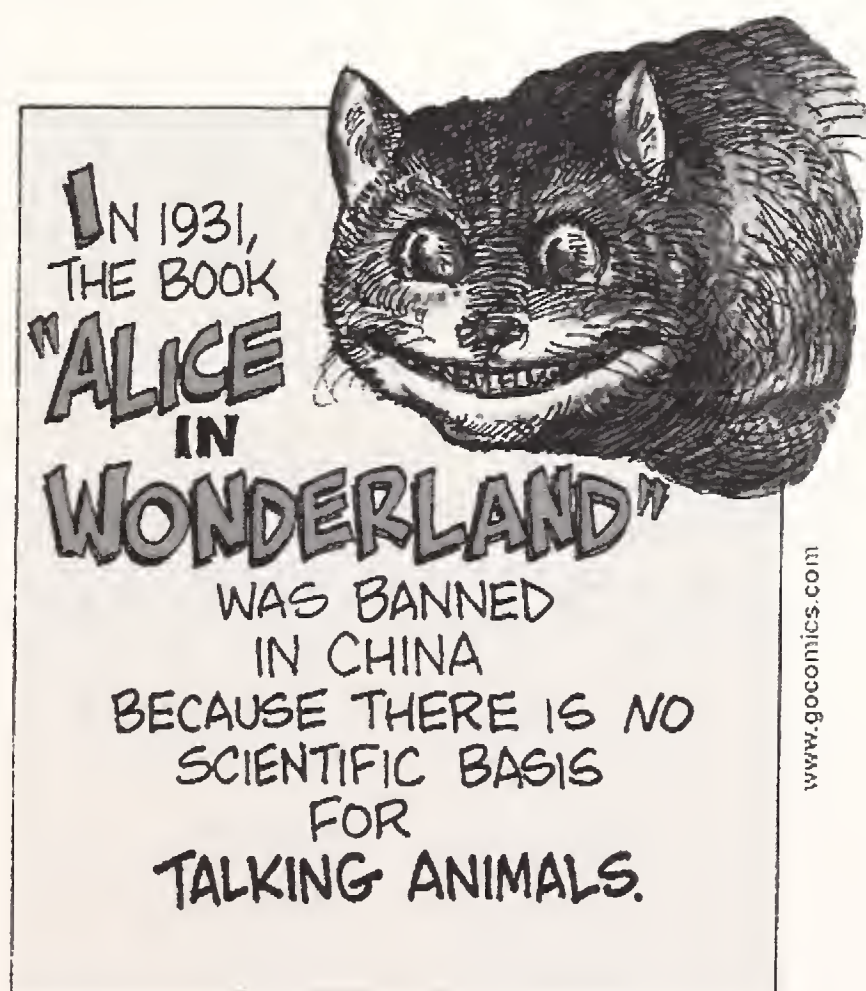
Lord knows why he or she singled out *Wonderland* as the book in question. Perhaps alcohol was involved.

In 1931, the fifth printing of Y. R. Chao's version was the only available translation of *Wonderland* into Chinese (Lin Handa had produced an annotated English version in 1930), but neither Chao nor his wife (Buwei Yang, who wrote about Chao's translations in her autobiography) mentions a ban in any of their writings. In my (Zongxin Feng's) articles "Translation and Reconstruction of a Wonderland: *Alice's Adventures in China*" (*Neohelicon*, 36[1]: 237–251) and "Alice in Chinese Translations" in *Alice in a World of Wonderlands* (New Castle, DE: Oak Knoll Press, 2015 [forthcoming]), I also chose not to mention the fallacious ban story. Had the story been true, it would have been mentioned somewhere by scholars in their serious books on any related topic in modern Chinese history, education reform, book banning, children's literature, the translation of *Wonderland*, and the like.

In any case, the canard was repeated in the English-language Singapore newspaper *The Straits Times*, on May 22, 1931, in language similar to the *Times* article, but back-dated "Shanghai, April 21." A few years later, Anne Lyon Haight's *Banned Books: Informal Notes on Some Books Banned for Various Reasons at Various Times and in Various Places* (London: George Allen & Unwin; New York: R. R. Bowker, 1935, and reprinted many times since) reprised the error, as did an article called "Jokes on Banning Books" in the Hong Kong-based *Sing Tao Daily* on March 15, 1940; Warren Weaver's *Alice in Many Tongues* (Madison: University of Wisconsin Press, 1964); an excerpt of Haight's book entitled "Ancient and Today's Banned Books" in *Overseas Book Excerpts* (Vol. 3, Beijing and Hong Kong: SDX Joint Publishing Company, 1985); *Ye Lingfeng on Books* (Beijing: Beijing Publishing House, 1998); and a host of others, from the current Wikipedia entry on "Book Censorship in China" to the Ripley's cartoon (December 15, 2014) below.

And that's how another ben trovato got added to the Carroll mythology.

*Zongxin Feng is a Professor of Linguistics and English Language/Literature at Tsinghua University in Beijing. Thanks are due to Howard Chang and Sen Wong for their insightful comments and information.*





# Alice in Emojiland

MARK BURSTEIN

Artist Joe Hale of London has taken on the task of translating the entire text of *Wonderland* into emoji, those cute little emoticons that populate Facebook and mobile phones, and he has produced a poster of this amazing undertaking. He writes:

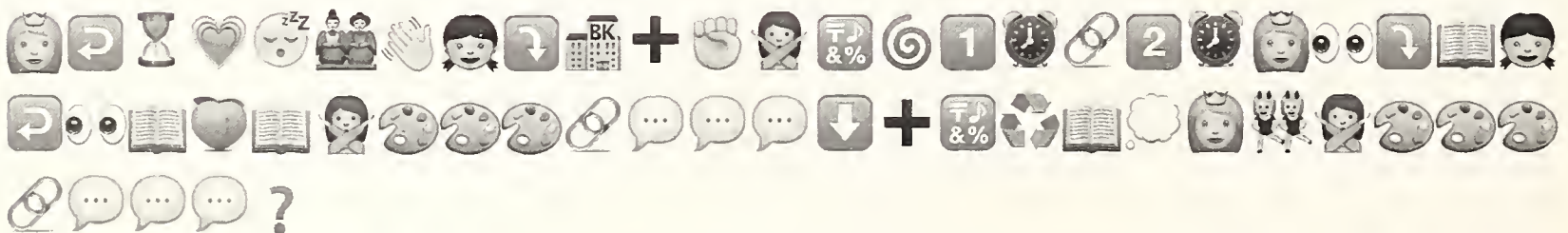
Last year emoji seemed to be gaining omnipresence in visual culture, and I was reading lots of Lewis Carroll during this time. A long, hot London summer and these two factors turned out to be a heady brew. I felt emoji chimed with some of Alice's major themes—dreams vs. reality, sense vs. nonsense—and if Carroll were alive today I thought he'd be fond of emoji, considering his love of wordplay and rebuses. Thus the idea of translating Alice into emoji was born, and I started exploring emoji's potential as a writing system. The style of writing I've developed using emoji I call "crypto-pictography."

The goal of my method was to create an emoji text which I can read back fluently in order to "start thinking in pictures," following a picture-writing (hieroglyphic) practice described by William Burroughs in his book *The Job*. To achieve this I found I had to make the emoji text dense and various, and, due to the limitations of

the Apple Color Emoji font, I had to combine emoji using four different techniques: (i) pictographic, (ii) the rebus principle, (iii) metaphorical, and (iv) cryptogrammatic. But this kind of experimental writing uses language for its properties as a material (much as a painter uses paint) as much as its ideational content. I present my text as a paragraph-less heap on a poster, rather than as a book, to emphasize its visual effects over its readerly aspects. Emoji's rich material qualities—its deep range of color and detail—produce a bright, scintillating text-image which can be decoded into a simplified version of Carroll's original, or used in one's imagination as a visual aid to travel to Wonderland and the infinite world of dreams.

The first paragraph of Joe's *Wonderland* is below; can you "read" it? On page 17 of this issue is my parsing, a sort of back translation.

The complete work contains more than 25,000 emoji. You can get his poster (119 × 84 cm, 46 × 32 inches) for £29.95 plus postage at [joehale.bigcartel.com/product/wonderland-emoji-poster](http://joehale.bigcartel.com/product/wonderland-emoji-poster). (Postage to the U.S. is rather expensive; figure on about \$90 for poster plus shipping.)





# Ali©e in (and out of) ©opyrightland

ALAN TANNENBAUM

I have been asked, and I'm sure you have been, too, about whether or not the original text and illustrations to Carroll's *Alice* books are still protected by copyrights. The short answer is no, and I will briefly explain why.

Lewis Carroll's copyright for the text of *Alice's Adventures in Wonderland* expired in 1907. At our fall meeting in Seattle in 2007, I presented "Alice in (and out of) Copyright-Land: On the Hundredth Anniversary of the Expiration of Her Copyright." I will summarize the important points from that talk, along with new information that I have learned since.

It was unusual for a relatively new author to take on a publishing task in the manner in which Carroll did. Macmillan & Co., Ltd. was in essence hired by Carroll as a contractor to publish and market the book (an early example of "self-publishing"). Carroll made all creative and monetary decisions throughout the project (and throughout his lifetime), giving him total control over the finished products. This came at a price to him, for example his being personally responsible for the costs of re-setting and re-printing the whole of *Alice* when the first edition in 1865 was suppressed. Chalk this up to inexperience, something that rarely happened again.

In addition to creative control and the monetary profits, this arrangement also meant he could retain the copyright and make all decisions on the future use (or non-use) of the *Alice* brand. In consultation with his trusted advisor and friend Alexander Macmillan, he was regularly confronted with decisions and requests on this subject.

Carroll, of course, was a British citizen. Throughout the nineteenth century, copyright protection for Carroll's new work was limited to the British Empire, as there were no internationally recognized copyright laws yet. The Copyright Act of 1842 had been the first

consolidated attempt in Great Britain to define protection for an author, and was the law at the time of the publication of *Alice*. It set the period of protection to forty-two (!) years after publication, or seven years after the author's death, whichever was later. Since the publication date for *Alice* was 1865, and Carroll died in 1898, the copyright expiration was in 1907.

The drawings by John Tenniel were also protected by the Copyright Act of 1842. In 1907 Tenniel was still alive, and would remain so until February 25, 1914, affording copyright protection (at the time) through 1921. However, the Copyright Act of 1911 repealed all previous laws and set the duration to fifty years after the death of the author or artist, in this case to February

25, 1964. The first international copyright act was the Berne Convention of 1886, but Great Britain did not adopt it until 1911, as part of the Copyright Act of 1911.

This is precisely why we see a flood of new editions of *Alice* published in late 1907 using Carroll's text, newly in the "public domain," with illustrations by other artists who became famous in their own right, sometimes using *Alice* as their ticket to success.

Since the copyright did not extend outside the British Empire, one could readily find copies of the *Alice* books, complete with the Tenniel drawings, in the United States in the nineteenth century. These are sometimes referred to as *pirated editions* since they were published without permission, even though there were no laws to prohibit the practice. Most notable were the early serialized portions of *Wonderland* published by Jesse Haney in his periodicals *Merryman's Monthly*, *The Children's Library*, and *Haney's Journal* in the late 1860s in New York, and books in the 1890s by Henry Altamus (Philadelphia), A. L. Burt (New York), Thomas Y. Crowell (New York and Boston), and others. Carroll was aware of *Alice* being pub-

## ALICE'S ADVENTURES in WONDERLAND

THE literary Copyright in "Alice's Adventures in Wonderland," by Lewis Carroll, expires in November, 1907, but the copyright in the illustrations to the book, by Sir John Tenniel, continues, and will continue for some years to come, and is vested in Messrs. Macmillan & Co., Ltd.

Messrs. Macmillan & Co., Ltd., think it advisable to issue this notice in order that no confusion may exist in the mind of anyone proposing to reprint "Alice's Adventures in Wonderland," as to what portion of the property will be at his disposal after the copyright in the text has expired.

ST. MARTIN'S STREET.  
LONDON, W.C.

March, 1907.



lished outside of his control, and in February of 1869 proposed to Alexander Macmillan that they find a citizen in America who, under their control, would allow them to publish *Alice* and obtain a copyright. Macmillan responded on March 8th. The letter is mostly illegible, but starts, "You cannot secure copyright in America now by any known process . . ." He was likely explaining that the copyright was already held in England. Coincidentally, Macmillan opened their offices in New York six months later. As background, the United States did not recognize or enforce international copyrights until 1952, and did not adopt the full Berne Convention mentioned above until 1989, more than a hundred years later, owing to the overhaul of U.S. copyright law that would be needed.

Note that all copies of the *Alice* books with a London (or London and New York) imprint have a notice on the title page reserving the right to translation and reproduction—a parallel to modern copyright notices. Copies with only a New York imprint have no such notice.

Understandably, Macmillan anticipated that in 1907 there would be competition from other publishers, who might misinterpret the copyright expiration to include not only the text but the illustrations, as well. So, to put them on notice, Macmillan took out prominent advertisements in the major book trade periodicals *The Bookseller*, *The Publishers' Circle*, and others, to warn them that the Tenniel drawings were not fair game, possibly hoping that this would stem the competition, and at the same time asserting their rights to the drawings.

In the notice on the previous page we see that the copyright of text was to expire in November of 1907. It is well known that the first edition of *Alice* was ready for Carroll's inscriptions in July of 1865. Since only fifty copies were bound before Carroll and Tenniel decided to reprint, and none sent to booksellers, the first *published* edition is the re-issued book with an 1866 title page—actually issued in November of 1865, in time for Christmas. The above notice was issued in March of 1907 with enough time to inform publishers.



The copyright expiration for the text and illustrations of *Through the Looking-Glass* followed a similar calculation. Originally the text expired in 1914 (1872 + 42 years), but after the Copyright Act of 1911 the copyright was extended to 1948. The illustrations originally expired in 1921, but this was extended to February 25, 1964 (same as for *Wonderland*, above, since the date is based on Tenniel's death).

Ownership of the copyright for the text of the *Alice* books is clear: Carroll owned it. Copyright for the illustrations, at the time of publication, is less clear. It is believed that Carroll purchased the copyrights from Tenniel when he commissioned the drawings for *Wonderland* and *Looking-Glass*. Therefore the copyright ownership following Carroll's death would have been under the auspices of the Dodgson estate. In early 1907, presumably in anticipation of the expiration of the copyright of *Alice*, Macmillan sought to make things clear. On January 12, 1907, the Dodgson Estate, represented by Wilfred Longley Dodgson (1838–1914), Lewis Carroll's brother, assigned the copyrights to Macmillan & Co., Ltd. for *Wonderland*, *Looking-Glass*, *Rhyme? and Reason?*, and *The Hunting of the Snark*. Three days later, on January 15, Sir John Tenniel signed a deed with Macmillan for his illustrations to *Wonderland* and *Looking-Glass*, resulting in a clear copyright ownership for all of the above, and ensuring that the Dodgson and Tenniel interests, in addition to Macmillan's own, would be well managed in the U.K. for the next 57 years.

In summary, the expiration dates in the U.K. were as follows:

*Alice's Adventures in Wonderland*: November 1907

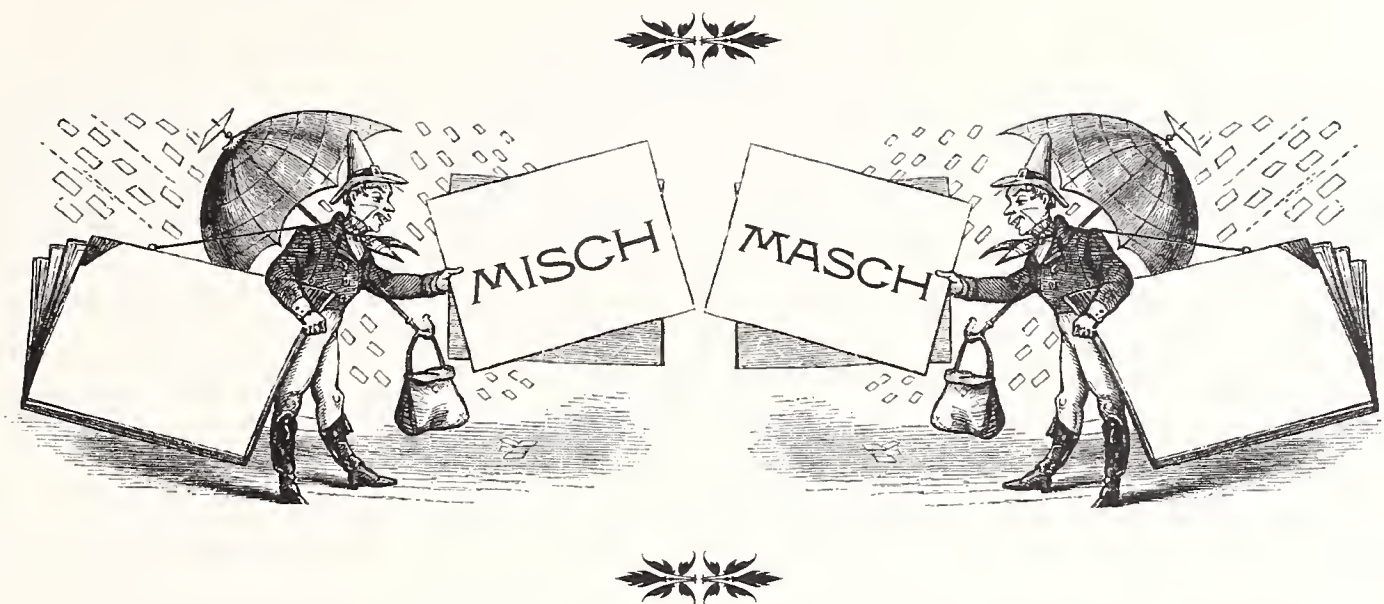
*Through the Looking-Glass*: January 1948

Illustrations to the *Alice* books: February 1964

In the end, Macmillan was quite successful in protecting their copyrights, at least in the United Kingdom, since very few editions of *Looking-Glass* prior to 1948, or of either *Alice* book with Tenniel's illustrations prior to 1964, can be found. Those that were published, for the most part, had Macmillan's permission. This may also explain the vast number of unillustrated *Wonderland* editions between 1907 and 1964. Publishers outside of the British Empire, most notably the United States, continued to publish books and other material based on Carroll's and Tenniel's works unhindered until they adopted international copyright laws, generally after the expiration of both *Alice* copyrights.

*I would like to acknowledge the assistance of fellow members August and Clare Imholtz, and of Alysoun Sanders, archivist at Macmillan Publishers.*





## Leaves from The Deanery Garden



The dry biscuit offered to Alice by the Red Queen was most likely a biscotti, a deliberately drily baked cookie (to use the American word for such delights). It is not clear whether such refreshment was available in tins in the White Sheep's shop. In any case the Queen would undoubtedly have carried a personal cookie tin, perhaps engraved with the royal coat of arms.

*Dr. Bernard Fernly Bowers,  
BA, BFA, DDS, MA, MD, MFA,  
DVM, DoD, LLD, PhD, etc. etc.  
Beethoven, California*

Just read Mark Burstein's review of the "Apprehensive Films" DVD of Lou Bunin's *Alice in Wonderland* in the new *Knight Letter*. The good news is that soon there will a much better alternative. Steve Stanchfield, who runs the wonderful Thunderbean Animation, is in the

process of restoring Bunin's films, including "Alice" for a BluRay release.

This was announced on an animation forum, and also in Steve's column for Jerry Beck's Animation Research site in September: <http://cartoonresearch.com/index.php/goofy-gus-and-his-omnibus-1934/>.

This is something that should be of interest to the *Knight Letter* readers or for the LCSNA website.

You may also want to get more details directly from Steve at [steves@thunderbeananimation.com](mailto:steves@thunderbeananimation.com). He could probably give you some more insight into the story of Bunin's film.

Regards,  
*Bob Kass  
Boston, MA*

It took me forever to notice that "the cook" is not capitalized like virtually everyone else's name: not just the Queen of Hearts and the Duchess, but even lesser creatures like Hatter, Hare, even the Frog and Fish Footmen and the Dormouse! Not to mention *Looking-glass's* Guard, Gnat, and Goat. It's not her name, of course, just her job title (as are "Guard" and "Footman"! ). I'm starting to think Lewis Carroll was a bit afraid of his own creation; perhaps the lower case he assigned her was a subconscious attempt to diminish her single-minded violence. And did you ever stop to consider what her actual name is? I propose Griselle Hortense Peppercorn (to match her grizzly personality).

*Cath Lorina Dodgson*



Say, gang, do you remember what happened when Alice in Wonderland ate the cake marked “Eat Me”? Well, just in case you don’t, I’ll tell you. She shot up until she was 7 feet tall. Then she drank some liquid marked poison and bingo! she shrank till she was only 3 inches high.

*“The Secret of Meteor Island,”  
the Superman radio show, June  
25, 1948*

The fabulous Cyril Ritchard AAIW/TTLG recordings from 1957 are available for download at Rhapsody.com. They are listed, inexplicably, under “Classic Female Blues.”

Of course they put the picture in production first and then started looking for a cast—the Alice-in-Wonderland method.

*Edna Ferber and George Kaufman,  
Stage Door, Doubleday, Doran &  
Company, Garden City, New York,  
1936*

Flashing lights and we took a  
wrong turn and we  
Fell down the rabbit hole  
You held on tight to me  
Cause nothing’s as it seems  
*Taylor Swift, “Wonderland,” a  
bonus track from the deluxe edition  
of 1989, 2014*

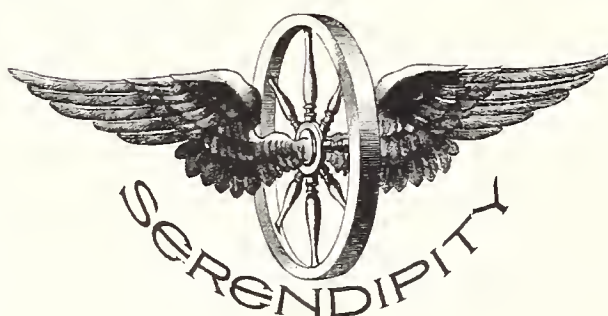
You begin, while reading this volume, to fear nouns: They appear like links Mr. Leader is certain to click on and send himself down a rabbit hole.

*Dwight Garner reviewing The Life  
of Saul Bellow by Zachary Leader,  
The New York Times, April 20,  
2015*



Among the many Romantic writers and musicians who became addicted to opium were Lord Byron, Shelley, Keats, Lewis Carroll, Charles Dickens and Brahms—the list is very long. And at least some of them acquired the habit after taking laudanum medicinally.

*Jane Goodall (with Gail Hudson),  
Seeds of Hope: Wisdom and  
Wonder from the World of  
Plants, Grand Central Publishing,  
2014*



The trains were on time, the platforms filled with young men carrying parcels, packages and hampers, scurrying around as excitably as Alice’s white rabbit.

*Anthony Horowitz, The House of  
Silk, Little, Brown and Company,  
New York, 2011*

She knew she wasn’t going to be able to stay away from Milo’s computer. She was curiouser and curiouser.

*Jean Thompson, “Your Secret’s Safe  
with Me,” a story in The Witch:  
and Other Tales Re-told, Blue  
Rider Press, New York, 2014*

... a party with a brand-decimating profusion of mad hatters ...

*Frank Bruni, “How Hillary is  
Winning,” The New York Times,  
May 10, 2015*

This landscape art takes it to the next level. I’ve heard of gardening and I’ve heard of landscaping, but I think ‘art’ is what I would call these astonishing sculptures made from living flowers and bushes, that seem to be taken straight from the red queen court in wonderland.

*From an anonymous emailer,  
accompanying some photographs  
of remarkable topiary around the  
world.*

Well, ‘We’re all mad here, said the mad hatter.’ The whole bloody wash-bag is mad.

*Jane Gardam, Faith Fox, Carroll  
& Graf Publishers, New York, 2003*

Looming like the Cheshire cat above all the cheerleaders has been the beatific countenance of Sheryl Sandberg, 45, the Facebook chief operating officer . . .

*Alexandra Jacobs, “America’s  
Next Top Mentor,” The New York  
Times, January 11, 2015*

The Princess went on growing. By dinnertime she was so large that she had to have her dinner brought out into the garden because she was too large to get indoors. But she was too unhappy to be able to eat anything. And she cried so much that there was quite a pool in the garden, and several pages were nearly drowned. So she remembered her “Alice in Wonderland,” and stopped crying at once.

*E. Nesbit, “Melisande,” 1901*

“Are you sure that’s a real bird? It sounds like something from Lewis Carroll.”

*Lev Grossman, The Magician’s  
Land, Viking Penguin, New York,  
2014*



Andy, as older boys will, shot me a look that said I should get off his chortle and find something to chortle about of my own if I wanted to chortle at all.

Mark Barrowcliffe, *The Elfish Gene*, Soho Press, Inc, New York, 2007

Moye and I took turns at the controls. By shifting, one of us could always give undivided attention to the nice sheet of totally blank white paper that served us as a map . . .

Richard Halliburton, *The Flying Carpet*, The Bobbs-Merrill Company: Garden City Publishing Company, Inc., Garden City, New York, 1932

[Neil] Gaiman's literary grandparents, we might say, are Lewis Carroll and Mary Shelley, and Gaiman's ascendancy symbol-

izes the fact that the genres they pioneered—which were condescended to or sneered at for generations—have now conquered the culture.

Andrew O'Hehir, "The Alchemist," *The New York Times Book Review*, March 8, 2015

Among [cartoonist Wally] Wood's boyhood favorites were stories by Edgar Allan Poe, tales of King Arthur and his knights, and Lewis Carroll's *Through the Looking Glass* and *Alice in Wonderland*.

Mike Benton, *Masters of Imagination: The Comic Book Artists Hall of Fame*, Taylor Publishing Company, Dallas, Texas, 1994

"I—I did not mean anything by Humpty-Dumpty."

Diana Wynne Jones, *Everard's Ride*, originally published by NEFSA Press, 1995

The Humpty-Dumpty-shaped chef eliminates the tedium of hovering over a pot of poaching liquid or the green yolks created when eggs are over-boiled.

The Hammacher Schlemmer Catalog Mid-Spring Supplement, 2015

**Gentle Reader:** As you encourage your daughter to feel like a queen, she might consider ordering their execution.

Miss Manners, *January 13, 2015*

To be a prisoner is like having passed through a mirror.

Thomas Kenneally, *Shame and the Captives*, Atria Books, a division of Simon and Schuster, New York, 2015

## BACK-TRANSLATION



{Alice} {was} {beginning} {to} {get} {very} {tired} {of} {sitting} {by} {her sister} {on} {the} {bank},



{and} {of} {having} {nothing} {to} {do}:



{{once}} {or} {{twice}} {she} {had} {peeped} {into} {the} {book} {her sister} {was} {{reading}},



{but} {it} {the book} {had} {no} {{{pictures}}} {or} {{{conversations}}} {in} {it},



{and} {what} {is the} {use} {of a} {book}, {thought} {Alice}



{{without}} {{{pictures}}} {or} {{{conversations}}} {?}



# Ravings from The Writing Desk

OF STEPHANIE LOVETT

Greetings to all you Carrollians in this, our frabjous Alice150 year!

When something has been in the works for months and years, you get used to its being abstract and hypothetical—and so I am absurdly happy and surprised to find that Alice150 is real and happening! Experiencing the spectacular Alice exhibition at the Ransom Center and connecting with other excited Carrollians there has gotten me into the Alice150 spirit! The LCSNA is deeply grateful to Danielle Sigler and the staff of the Ransom Center for their generous hospitality, and we congratulate them on the depth and breadth of the exhibition. Especially significant, though, is the presentation of the exhibition—like the New York Public Library's *The ABC of It* last year, Dr. Sigler's show combines items and ideas of significance to experts and enthusiasts with narration and display arrangements that are accessible and entertaining. Children are specifically welcomed into the world of Alice and Carroll, and there are activities, information, objects, and revelations there to delight any and all visitors. This explosion of knowledge and fun, of historical significance and contemporary meaning, of richness for experts and excitement for "civilians," illustrates why Alice and Carroll remain fascinating and exemplifies our hopes for the Alice150 celebrations.

Speaking of ... Don't delay in visiting [www.alice150.com](http://www.alice150.com) for all the information on events, exhibitions, and celebrations in New York, the USA, and around the world. This is the year to travel and connect with wonderful books and objects and wonderful old friends and new! If you are planning on coming to New York in the fall for any part of the conferences, register right now on the website. Unlike our usual meetings, these require registration. Attendees will be coming from around the world, and these sessions will be sold out. Stop reading and go register!

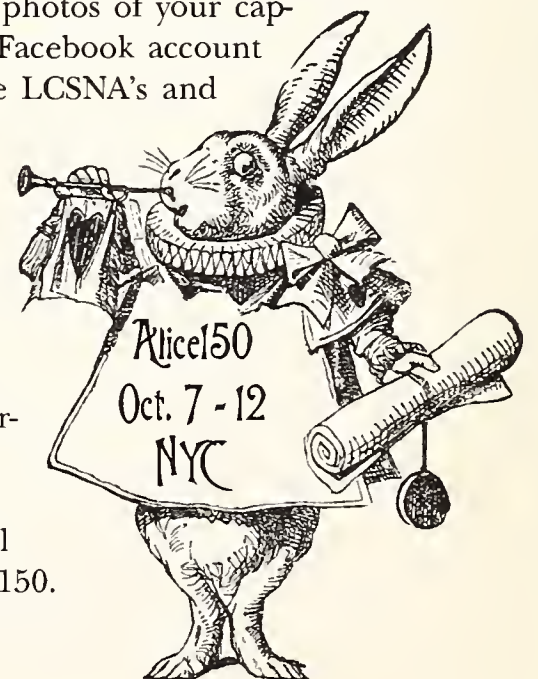
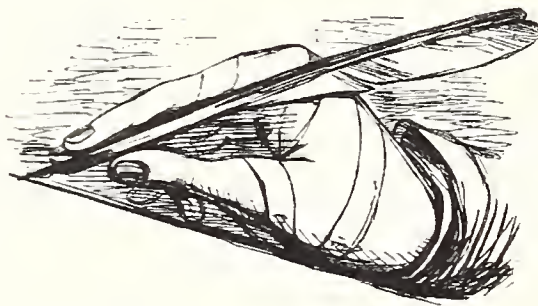
One special component of the celebrations, one that you may have heard something about but may be unsure of, is *Alice in a World of Wonderlands*. Like Alice150 itself, this book has been so long in the making that it is a happy revelation that it is now real!

As you may know, *Alice* has been translated widely—but anyone interested in this vast phenomenon had nothing to research in but Warren Weaver's slim 1960 volume *Alice in Many Tongues* plus any auction, bookseller, library, or collector catalogues at hand. Now, in collaboration with the LCSNA, Jon Lindseth's three-volume *Alice in a World of Wonderlands* is available from Oak Knoll. You can read all about it at [aliceinaworldofwonderlands.com](http://aliceinaworldofwonderlands.com), and you will be able

to tour some of the highlights at the Grolier Club exhibition this fall. Experiencing the transmogrifications of *Alice* into 174 languages will completely transform how you think of the book and what it means, and the LCSNA congratulates Mr. Lindseth and his extensive worldwide team on this achievement.

Whatever your Alice or Carroll interest, there is something you want to know about right now ... and right now ... on the LCSNA's and Alice150's Facebook pages and Twitter accounts. Stay in touch between meetings and *Knight Letters*, share your own information and events, participate in conversations about exhibitions, events, books, ideas, and media coverage, and find things and people you didn't even know you were looking for. If this is second nature to you, I'll be looking to see you out there, and if you're a reluctant media user, jump in anyway! Don't worry—no one will make you post photos of your cappuccino; you can use a Facebook account just to participate in the LCSNA's and Alice150's daily lives.

Alice150 isn't the conference or the exhibitions or the theater pieces or the sculptures or the books—it is the connectivity. Be part of the conversations, the circulatory system of ideas, opinions, emotions, knowledge, and personal expression that *are* Alice150. Excelsior!







# ALL MUST HAVE PRIZES

MATT CRANDALL



**W**hen last we spoke we covered the world of domestic ceramic figures dating through the 1950s.

This time we'll be discussing foreign figures from the same time period. And what better way to start off than with the Goebel figures from Germany?

Goebel figures have been around for quite some time. Most people are familiar with their very popular Hummel line, but there is so much more to Goebel than Hummel. In fact, back in 2008 Goebel announced that it was closing up shop, but in 2009 another German company bought the Hummel division, allowing both brands to continue, albeit separately.

In 1950 Goebel acquired a license to make figures of Disney characters, and they did so with abandon. Over the next 17 years, they made a total of 206 figures, covering a majority of the characters and films of the time. And of course they did *Alice in Wonderland* figures, 26 altogether, the most for any film other than *Bambi* (for which they did a whopping 67).

The *Alice* set begins its numbering at DIS 058 (the Mad Hatter) and continues through DIS 071 (with the exception of DIS 068), and then starts again with DIS 084–DIS 093 (except DIS 086 and DIS 092). After that it gets a little more sporadic, with the final figures DIS 097, DIS 106–108, and DIS 110. Whew! I spent a

great deal of time over the past 25 years tracking down and verifying all 26 figures, ashtrays, noddors, and decanters, all of which are listed here for all to behold.

The *Alice* Goebel line has several distinctions from the rest of the Disney line. As previously noted, it is second only to *Bambi* for sheer number of different figures. Second, it is the only line to have noddors, and not just one but four! And lastly the *Alice* set has one of only three “smoker” ashtrays in the Disney line, which are constructed such that it appears as though the character is actually smoking. The Dodo is the chosen character, with smoke streaming out of his pipe. The other Disney smokers are Dumbo and Thumper, which makes absolutely no sense whatsoever.

Leaving Germany, let's now travel off to Italy, Florence to be exact, home of Zaccagnini ceramics. Another very famous factory for more than just Disney figures, the Ugo Zaccagnini factory was established in the late nineteenth century and acquired a Disney license in 1938, at which time they created a line of figures based on *Snow White and the Seven Dwarfs*. World War II temporarily put an end to the Zaccagnini Disney figures, but when the war ended, production resumed, and in 1951 Zaccagnini made



Goebel Walrus Decanter set



Zaccagnini King of Hearts



a series of *Alice in Wonderland* figures, all of which are quite rare.

It is unknown exactly how many *Alice* figures are in the set. There is a factory photo showing five characters (the Walrus, the White Rabbit, the Cheshire Cat, the King of Hearts, and the Queen of Hearts), but I have encountered an additional seven figures (two additional Cheshire Cats, the Dodo, the Caterpillar, the Mad Hatter, the March Hare, and the Accordion Owl from the Tulgey Wood sequence), and one lamp base featuring the White Rabbit figure. We may never know how many were produced, but we do know that production ceased on the Disney line in 1955, with *Lady and the Tramp* being the final film for which figures were produced.

All Zaccagnini figures have a stylized “Z” mark on the bottom of the figure with a squiggle through it, supposedly representing Mount Olive, where Ugo spent his childhood. There can also be a paper label (rarely retained) which reads “Concessione S.A. Creazioni Walt Disney Made in Italy.” This label was a source of confusion in the early days of Disneyana collecting when these Italian figures first started to appear in the United States. Many people assumed Concessione was the name of the company, when in fact that phrase essentially means “by concession of Walt Disney Productions.”

On to merry old England, birthplace of Alice. There are not one, but two companies that produced figures for *Alice in Wonderland* during its initial release. The first, while sounding Italian and often taken as such, is Leonardi. They were famous for making beautiful figures in plaster, highly detailed in design and beautifully painted. However, by the time *Alice* rolled around, I guess they were nearing the end of their lifetime and did not produce actual figurines, instead producing a series of wall plaques featuring only the heads of several characters. (There is a wonderful photo of Kathryn Beaumont reclining on a couch covered in these disembodied heads in an issue of *Mickey Mouse Weekly* from 1951.) To my knowledge they created a total of eight heads—although at least nine or up to twelve seems more likely—and, in at least one case, in two different sizes. The known figures are Alice, the Mad Hatter, the March Hare, the Carpenter, the Queen of Hearts, the King of Hearts, the White Rabbit, and the Cheshire Cat. I speculate

that there are also probably a Walrus, a Tweedle, and perhaps a Dormouse.

The other company from England making *Alice in Wonderland* figures at the time was Weetman. They had previously produced a very nice tea set for Disney's *Cinderella* (which they should have saved for *Alice*, if you ask me). But for *Alice*, they made figures—and, in my opinion, not very attractive ones. To date I have only confirmed the existence of four characters: the Mad Hatter, the March Hare, the Walrus, and a Tweedle. They come both fully painted and plain white, and some are also made as salt and pepper shakers. A catalog from the company is rumored to exist, but I've not seen it, so I have no idea how many other figures may have been produced.

Now a quick side trip to Scandinavia for a single figure known from a Norwegian company called Galligani—again sounding very Italian, but not. I have only ever encountered the Alice from this company, although I have seen pictures of other Disney figures. I know nothing about this company other than the fact that it exists. Interestingly, the Alice appears to be taken from the same mold as the Shaw Alice (as do the other Disney figures I've encountered), so it is possible that the full set of eight Shaw molds exists in the Galligani line. One wonders if all the characters have the bizarre color scheme found on the RKO lobby cards that Alice is sporting.

And speaking of taking from the Shaw molds, the Australian company Modern Ceramic Products (MCP for short) made a habit of making figures based on the Shaw molds. Not reproducing them exactly, mind you, but basing new sculptures on the Shaw models—only significantly larger. One wonders why they did this, as they had a legitimate license to produce these figures. Why go to the trouble to make new figures that look just like the Shaw figures, only larger, when they could have just remolded them? As with all the foreign figures discussed so far, the MCP figures are exceptionally rare; I've never seen a full set. I believe the Disney archive does have a full set, but I've only ever seen six of the eight figures, and have only five in my collection.

Other foreign companies made figures for *Alice in Wonderland*, in Mexico and Spain, for example, but those were produced in the 1960s and 1970s, so I will save them for another column. Until next time!





*Leonardi Alice wall plaque*



*Weetman Mad Hatter, March Hare, Walrus*



*Galligani Alice*



*Modern Ceramic Products Mad Hatter, Evan K. Shaw Mad Hatter*





# ALICE 150



JOEL BIRENBAUM

**A**t long last we are well into 2015! Alice150 is in full swing around the globe, and you can join in by getting on the Internet and going to our dynamic website, Alice150.com, to learn about events that have already happened and those that are yet to come. It is certainly the year of *Alice*! As I write this, I am preparing to go to Austin for our spring meeting, where the anniversary is being celebrated at the University of Texas. The exhibition has been given a glowing review by the *Wall Street Journal*, and I look forward to seeing it (page 1).

Now we get to the topic you've been waiting for: *Alice150: Celebrating Wonderland*. This is the major set of events coordinated by the LCSNA that will take place in New York City during the week of October 6th. But the ongoing celebration will start on June 26, with the opening of the Morgan Library and Museum exhibition *Alice: 150 Years of Wonderland*. The centerpiece of the exhibition will be the original manuscript of *Alice's Adventures under Ground*, on loan from the British Library. For *Alice* enthusiasts, this is considered the Holy Grail. There's only one, and it hasn't been in the USA since 1982.

Columbia University will mount an exhibition on the sixth floor of the Butler Library, on the awarding of an honorary doctorate to Alice Hargreaves in 1932. The library is named for Columbia's president, Nicholas Murray Butler, who awarded the degree to

Mrs. Hargreaves in that centenary year of Carroll's birth. In conjunction with the exhibition, Columbia will host a talk by Dayna Nuhn, titled "Alice's Adventures at Columbia," followed by a reception. The Centenary Celebration was resplendent with pomp and circumstance, and Alice Hargreaves was treated like a queen. Dayna will bring that event to life for the launch of our marathon week of core Alice150 events. I suggest that you begin your training regimen right now to prepare!

The New York Public Library for the Performing Arts, at Lincoln Center, will present the exhibit *Alice Live!*. The exhibition will trace the history of live performances of Lewis Carroll's immortal *Alice* stories, from their first professional staging in 1886 to the present day. A centerpiece of the exhibition is a 6" × 7" full-color lithographed poster from Emilie Littler's 1933 British production. *Alice Live!* will cover not just theater but ballet, opera, music, and even versions of the stories performed on ice and underwater.

The Grolier Club will host the *Alice in a World of Wonderlands* exhibition, which is a celebration of *Alice* in translation. Under the general editorship of Jon Lindseth, the companion three-volume set of books is a compendium of knowledge related to translating *Alice*. It contains a bibliography of books in 174 languages, essays by translation scholars, and back translations, contributed by 251 experts who have brought





great illumination to this subject. The effort put into this project is awe-inspiring.

The Fales Library at New York University is the venue for an exhibition titled “Go Ask Alice”: *Alice, Wonderland, and Popular Culture*. It features items from The Lindseth collection, a recent addition to the Carroll holdings at the Fales, and provides a fascinating way to view the growth in popularity of the Alice books over the past century and a half.

I am exhausted just thinking about scurrying around like the White Rabbit, trying to take it all in. It’s a veritable smorgasbord of *Alice*, and you will want to taste it all. I envy New Yorkers, who have the luxury of visiting each venue at their leisure and digging deeper into the content.

All LCSNA members are encouraged to act as ambassadors of *Alice* when attending these events and sharing your knowledge and love of *Alice* with enthusiasm. It is a gift that costs nothing, but will be remembered by the recipients for a lifetime.

The LCSNA has also played a major role in coordinating and producing five days of conferences. On October 7 and 8, a translation colloquium will be held at the Grolier Club. There you will be able to hear firsthand from a number of contributors to *Alice in a World of Wonderlands*. Each speaker will give us new insights on translating *Alice* into the language or languages of his or her area of expertise. Although this is an academic conference, it will be of interest to all. The cost for the two days is \$75. See the following page for details.

The New York Institute of Technology Auditorium on Broadway will be the venue for the next two days of conferences, which will address how *Alice* has become an integral part of our culture and everyday life. Speakers and panels will discuss literary influence, popular culture, fashion, theater, film, and art. The presentations will appeal to the general public as well as those well versed in *Alice* and Carroll lore.

The grand finale of our special week will be Alice-Palooza, which is being held at the Fales Library at NYU. The name was chosen to attract a younger audience, a demographic interpreted differently by people of different ages. I am old, Father William, and when I use the word “younger” I mean 17 to 30 years old. That will be shocking to actual younger people. This is not to say that people older than that and way older than that cannot also enjoy and learn from the speakers at this session. The topics to be discussed are modern movie versions, electronic games, the Wonderland Award at USC, and Alice in Japanese pop culture. This will be a fitting end to a display of the depth and breadth of Alice influence over 150 years.

Events that do not fall under the category of exhibitions or conferences will also take place during our core week of celebration. On October 8th, Robin Wilson, author of *Lewis Carroll in Numberland*, will give a talk on the mathematics of *Alice* and Carroll at the National Museum of Mathematics. Also, screenings of *Alice* films will be shown at the New York Public Library theater. We anticipate that more events like these will be added as we approach the fall.

For more specifics on all of these events and those yet to be announced, please consult Alice150.com. After reviewing all of the events, you should sign up online. As the conferences are likely to fill up, you will need to get tickets! They are free (except for the translation conference). I suggest that you get your tickets *now* to avoid the possibility of disappointment, as, unlike the influence of *Alice* on life and literature, seating at the venues is finite. We want everyone to enjoy the celebration fully!

And it is by no means limited to New York. Events and exhibitions are happening all over the globe, and are listed on Alice150.com and our sister site in the UK maintained by Mark Richards, lewiscarrollresources.net/2015. Visit them often!





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# The *Alice in a World of Wonderlands* Translation Conference

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*Wednesday & Thursday, October 7 and 8, 2015*  
*The Grolier Club, 47 East 60th Street, New York*

Tickets are \$75 and space limited to 150 seats.  
Reservations and payment to Jon A. Lindseth at [jalindseth@aol.com](mailto:jalindseth@aol.com). Events include:

## *Day 1: Wednesday, October 7, 2015*

- ♦ Welcome and Introduction to the Book and Exhibition, Jon Lindseth, general editor and exhibition co-curator
- ♦ Keynote: “*Alice in Many Tongues* 50 Years On,” Warren Weaver’s pioneering study through the lens of contemporary translation studies. Emer O’Sullivan, Leuphana University of Lüneburg, Germany
- ♦ “*Alice in Six Languages of Spain*,” Juan Gabriel López Guix, Autonomous University of Barcelona, Spain
- ♦ “*Alice in Ten Dialects of Scots Language*,” Derrick McClure, University of Aberdeen, Scotland
- ♦ “*Alice in Five Pacific Island Languages*,” Keao NeSmith, University of Hawaii
- ♦ Round-table discussion and questions for the four speakers
- ♦ Closing summary of Day 1, Jon Lindseth

## *Day 2: Thursday, October 8, 2015*

- ♦ Introduction to Day 2, Jon Lindseth
- ♦ “*Alice in China: ‘Of All Western Literary Masterpieces Introduced to China in the Twentieth Century, No Other Work Has Enjoyed Such Popularity,’*” Zongxin Feng, Tsinghua University, Beijing, China
- ♦ “*Alice in Nine African Languages*,” Russell Kaschula, Rhodes University, South Africa
- ♦ “*Alice in Eleven Indian Languages*,” Sumanyu Satpathy, University of Delhi, India
- ♦ “*Alice in English but in Twelve Other Alphabets*,” Michael Everson, publisher of Everttype, Ireland, the largest publisher of *Alice* translations, and one of the authors of Unicode Standard
- ♦ Round-table discussion and questions for the four speakers
- ♦ Closing remarks, Jon Lindseth

After the close of each day there will be an opportunity to talk to the presenters, the exhibition curators, some translators and writers for the book, and to view the exhibition.

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Refreshments will be served. Dinner will be at the Cosmopolitan Club, 122 East 66th Street, New York at 7:00 PM, with tickets required and space limited to 220. For reservations contact Jon A. Lindseth at [jalindseth@aol.com](mailto:jalindseth@aol.com). The speaker will be Grolier member Michael Suarez, S.J., a scholar of the history of the book. He is Professor of English and University Professor at the University of Virginia and Director of their Rare Book School. His topic will be “*Alice, the Book: A World-Wide Phenomenon*.”





### THE SNARK TAKES CANNES

A stop-frame animation film version of *The Hunting of the Snark* has been accepted for the Marché du Film in the 2015 Cannes festival. After this May premiere, the film will spend the next year on the festival circuit. This latest cinematic *Snark* is the work of a film production company in London, From the 3rd Story Productions Ltd., helmed by husband and wife team Lawrence Mallinson and Saranne Bensusan.

Lawrence and Saranne are both producers, directors, and writers, and have worked on 25 film and television projects. They incorporated “3rd Story” in 2012 to produce live action and animated films for the festival market, in addition to doing private and



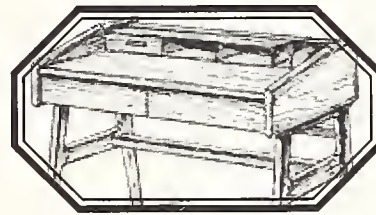
corporate work. Saranne is a 2003 graduate of Royal Holloway, University of London, and Lawrence’s previous work has been screened at Cannes, Edinburgh, and Courmayeur.

This particular Snark is done with puppet animation (as opposed to claymation), whereby each puppet and prop is custom made. Their bodies are made from wire armatures and polyurethane, with latex covering the minute armatures of the fingers. This unique construction allows the puppets to walk and use their fingers. The requisite moustaches and beards are made from cotton and wool over armatures and are manipulated to represent speech.

Saranne chose *The Hunting of the Snark* because it was one of her favorites from a childhood book, *The Complete Works of Lewis Carroll*, a gift from her appropriately named Uncle Lewis. Society



## Carrollian Notes



members will be delighted to learn that our own president emeritus, Andrew Sellon, is the voice of the Judge in “The Barrister’s Dream.” The Bellman’s distinctive voice belongs to German actor Joerg Stadler, best known in North America for his portrayal of Steamboat Willie, a German captive soldier in *Saving Private Ryan* (and the male Inferi in *Harry Potter and the Half-Blood Prince*, for those who dabble in such things).

As soon as 3rd Story secures DVD or VoD distribution, they will let Society members know, hopefully within a year. To learn more about this Snark Hunt, go online to <https://www.facebook.com/TheHuntingoftheSnark> and give the page a “like,” or visit the production company’s website at <http://www.fromthe3rdstoryproductions.co.uk>. We wish Saranne and Lawrence the best of luck at Cannes and hope that the paparazzi take it easy on Andrew and his fellow actors in the inevitable media furor that attends any *Snark* happening.



### MLA IN WONDERLAND

Jan Susina

“The Endurance of Alice: Lewis Carroll’s *Alice’s Adventures in Wonderland* at 150” was a special session held during the 2015 Modern Language Association (MLA) Conference in Vancouver, Canada, 8–11 January 2015. The session was organized and chaired by Jan Susina, Illinois State University.

The year 2015 marks the 150<sup>th</sup> anniversary of the publication of Lewis Carroll’s *Alice’s Adventures in Wonderland*. While Carroll and his *Alice* books are firmly situated in the cultural and literary context of nineteenth-century England, they continue to fascinate contemporary readers, both children and adults. This session celebrated the sesquicentennial of the publication of this landmark book by exploring its place in the twenty-first century.

Michelle Ann Abate’s presentation, “‘Off with Their Heads!’: *Alice’s Adventures in Wonderland* and the Anti-Gallows Movement,” revealed a new interpretive possibility that emerges when the character of the Queen of Hearts—along with her murderous mandate “Off With their Heads!”—is moved from the background to the forefront. Abate points out a detail that has been overlooked in previous scholarship: State-sanctioned executions were a vivid social reality and the subject of heated public controversy in England at the time that Carroll composed *Wonderland*. Throughout the nineteenth century, but especially during the 1860s, the ethics, efficacy, and even wisdom of the practice were discussed in the popular press, by both British citizens and their elected officials. Abate makes the case that in *Wonderland*, Carroll weighs in on this debate. The Queen of Heart’s repeated, impulsive, and usually absurd calls for various individuals to be executed satirize this longstanding civil practice.

Kelly Hager’s presentation, “The Education of Alice,” examined how *Wonderland* is engaged closely and cleverly with questions about the current system of education, such that the novel might be said to function as a primer on issues relating to education reform at mid-century. Allusions throughout the novel to the debate raging over the appropriate pedagogy and curriculum for girls’ schools



reveal that *Wonderland* is not only a classic of children's literature, but also a novel that describes and critiques the state of Victorian education. Alice famously recites an assortment of geographical and scientific facts as she falls down the rabbit hole, a performance that suggests she is a victim of the "payment by results" system of education inaugurated by Education Secretary Robert Lowe's Revised Code in 1862, under which, as Dinah Birch explains in *Our Victorian Education*, "the financial aid given to schools depended on the attainment of the students as determined by the examination of visiting state-appointed inspectors."

Alice's struggle to remember the facts with which she is crammed at school suggests that she fears every day might be examination day. Her response to the Gryphon and the Mock Turtle indicates her familiarity with those "characteristically pompous, self-important" school inspectors that Lionel Rose describes in his study of Victorian schools, while her struggle with multiplication anticipates our concerns about the paucity of women in STEM-related fields and stands as a self-fulfilled prophecy of the Revised Code's concession that "the [arithmetic] work of girls will be judged more leniently than that of boys, and as a rule the sums set will be easier." *Wonderland's* allusions to the 1862 Revised Code would have been explicit and unambiguous to original readers (just as they immediately remind twenty-first-century readers of American legislation like No Child Left Behind, which threatens to link student performance to teachers' salaries and job security). Like Abate's presentation, Hager's sought to restore one of *Wonderland's* important cultural and historical contexts, and, like Susina's presentation, it identified yet another strand of the story's continuing significance.

Jan Susina's "'You've brought us the wrong Alice': Tim Burton's Dystopic *Alice in Wonderland*" examined the ways Tim Burton's popular 2010 film of Carroll's *Wonderland* updates and adapts the text as post-apocalyptic adventure story featuring a strong female warrior protagonist. In Burton's film, the Dormouse complains to the White Rabbit, "You've brought us the wrong Alice." The Dormouse is correct that Burton's *Alice in Wonderland* is a radical re-visioning of Carroll's text, and Burton's protagonist doesn't even resemble Carroll's Alice. Burton's *Alice in Wonderland* is not so much an adaptation of Carroll's *Alice* books as it is a sequel or continuation of the books in which a nineteen-year-old Alice returns to *Wonderland* as a means of escaping an unwanted marriage proposal, only to discover that the *Wonderland* of her childhood has been transformed into the grim wasteland of *Underland* as a result of the brutal reign of the Red Queen. By increasing the violence and sexual nature of *Wonderland*, the film conforms to the popular trend of young adult dystopian fictions, such as Frank Beddor's *The Looking Glass Wars*, Suzanne Collins's *The Hunger Games*, and Veronica Roth's *Divergent* series. The Red Queen's penchant for beheading, which was explored by Abate in her presentation, becomes a gory feature of the film, as does Alice's eventual beheading of the "Jabberwocky." Tim Burton and the screenwriter, Linda Woolverton, have re-imagined *Wonderland* as a fallen world that borrows characters and events from both *Alice* books with an overt use of steam-punk aesthetic. While Burton's *Alice in Wonderland* is a Disney film, it is a dramatic break from Walt Disney's musical animated version of *Alice in Wonderland* (1951) as well as Carroll's children's novel. Just as Seth Grahame-Smith's

*Pride and Prejudice and Zombies* (2009) introduced a younger generation of readers to Jane Austen in an edgier format, Burton's dystopian version of *Wonderland* has attracted a new generation to Carroll's text. While Burton has not brought Carroll's Alice to the mad tea party, he has created a contemporary *Wonderland* that appeals to millennials. Session participants are:

*Michelle Ann Abate*, Associate Professor, Ohio State University. Presentation: "'Off with Their Heads!': *Alice's Adventures in Wonderland* and the Anti-Gallows Movement"

*Kelly Hager*, Associate Professor, Simmons College. Presentation: "The Education of Alice"

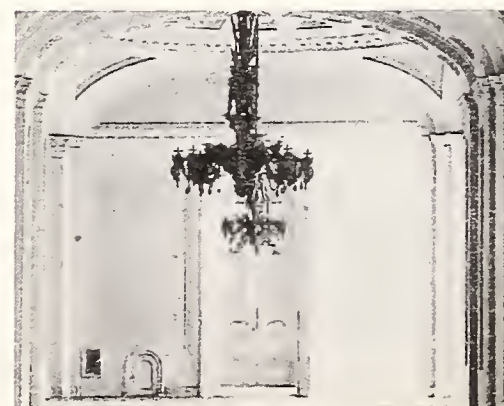
*Jan Christopher Susina*, Professor, Illinois State University. Presentation: "'You've brought us the wrong Alice': Tim Burton's Dystopic *Alice in Wonderland*. Susina, a long-time LCSNA member, has published numerous articles on Lewis Carroll and is the author of *The Place of Lewis Carroll in Children's Literature* (Routledge, 2011; KL 85:49).



#### THE LITTLE DOOR

*August A. Imholtz, Jr.*

If, and it's a very big IF indeed, Lewis Carroll had ventured across the Atlantic Ocean to Washington, D.C., perhaps in the company of the young Miss Alice Liddell, in the late 1850s, he might have noticed something quite curious in the U.S.





Capitol building: a very, very small door—a real door mind you—in a Senate hallway now known as the Ohio Clock Corridor. The little door certainly did not lead to the garden of Wonderland—nobody, not even the Tea Party politicians of today, would think that such a thing could be possible in Congress. The door concealed, in fact, a water faucet, which, if it had been there on Christmas Eve 1851, might have helped the fire fighters control the fire in the Capitol that destroyed much of the Library of Congress, including two-thirds of the collection of books purchased from Thomas Jefferson as the nucleus of the new congressional library after the War of 1812. The fire, it is thought, started in the West Front in the suite of rooms now occupied by the Republican leaders. After the fire, Congress ordered an aqueduct, pumping stations, and so on, to be built to bring a constant supply of water to the Capitol—hence the little door. For more information on this curious door, see the article by Dr. Betty Koed of the Senate Historical Office, in the Winter 2014 issue of *Unum, The Newsletter of the Office of the Secretary of the Senate*.

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**CNQP, CONTINUED**

For those who have been tracking the Carrollian Nomenclature in Quantum Physics (CNQP) thread (*KLs* 91:34, 92:24, 93:41), another contribution! In theoretical physics, the *Carroll particle* is a relativistic particle model in the limit of which the velocity of light becomes zero. Such a particle cannot move, and was named after the Red Queen's remark, "Now, *here*, you see, it takes all the running *you* can do, to keep in the same place." Its physics (and language) is well beyond the capacity of the present writer, who sees in the literature sentences such as: "It also arises in loop quantum cosmology in the context of so-called asymptotic silence, of which

the Carrollian (or ultralocal) limit is a particular realization. More specifically, the Carrollian limit appears at the transition between the low-curvature (Lorentzian) regime and the high-curvature regime in which the metric is Euclidean. It is supposed that at this transition the symmetry group should change from Poincaré to Carroll and eventually to Euclidean."

*"You needn't go on making remarks like that," Humpty Dumpty said: "they're not sensible, and they put me out."*

✱

**THE BOLOGNA  
CHILDREN'S BOOK FAIR**

*Caterina Morelli*

I cannot ever miss the doings at the Bologna Children's Book Fair, so every year I schedule it in advance, this year going on March 31st. Even though I know it is a business fair mainly for publishers, it also has strong cultural resources. This year there were several events devoted to the celebration of Alice's 150th "Unbirthday," and I was curious to see how they organized it.

As soon as I arrived, I saw the first signs of the presence of Alice, in the form of a carpet with a path made of playing cards and an all-white dodo sculpture that pointed the way to an exhibition of illustrated *Alice* books.

I actually felt disappointed by the exhibition; it seemed to me that it was done without sufficient care. I did not like the book selec-

tion, the way they were displayed, or even the labels. Everything was very approximate, and I believe that the audience at this fair is highly knowledgeable and deserved something better.

A far more interesting event was the round-table discussion of the Italian translations of Carroll's works, at the Translator Centre Hall. From the discussion among the translators—Milli Graffi, Masolino D'Amico, and Lucio Angelini—interesting ideas emerged regarding the interpretation of Carroll's novels, the difficulties of translating rhymes and songs, and the impossibility of a real translation of some portmanteau words. In my opinion, the translation of the word "Snark" as "Snualo," as it appears in Milli Graffi's version, is exactly right, as she chose to replace the second letter of the Italian word *squalo* (shark) with the letter "n," just as Carroll did.

Unfortunately, the translators did not examine in depth the subject of translation as evidence of a historical period. But that is such an extensive topic that it needs more time than could be given at a round table. Rather, they talked a lot about the longevity of a translated text and the positive value of a durable translation. I felt actually confused about it, though: I believed, indeed, that a translation influenced by its historical period has an added value.

Going around the fair I noticed several contemporary editions of *Wonderland*, such as a Chinese edition of Robert Sabuda's pop-up, the Italian edition illustrated by Manuela Adreani, and one by Yayoi Kusama.

Another important encounter for me was at the publisher Logos's stand, "Illustrati," where I met Stefano Bessoni, the author and illustrator of the *Alice sotto terra* (Alice under Ground) about which I wrote (*KL* 91:39). We finally got to shake hands after years during which we had contact only via emails, messages on Facebook,



*Exhibit in the Bologna Fair*



and a long-distance telephone interview.

I really enjoyed “The Magic Showcase,” a display of fifty years of the BolognaRagazzi Award winners.

The last event I attended was the “150 Years of Wonderland” International Conference, with talks by Masolino D’Amico (“But, Who Was Rev. Dodgson?”), Peter Hunt, and Laura Tosi (“Alice, Pinocchio, and International Fantasy”), Martin Salisbury (“Illustrating *Alice*, Tenniel to Tyukanov: a Selective Tour”), Lisbeth Zwerger (“My Illustrations for *Alice*”), and Gianluca Farinelli (“Alice in the Land of Cinema”). The conference was directed and organized by Giorgia Grilli, who also gave a long talk in which she explained her interpretation of Alice’s adventures as the passage from girlhood to adulthood.

Unfortunately, I could not stay until the end of the conference because my carriage would have turned into a pumpkin and I had to pick up my little boy from nursery school.

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**ALICE 150 AT THE CALVERT  
COUNTY PUBLIC LIBRARY**  
*Prince Frederick, Maryland*

*August A. Imholtz, Jr.*

Taking the advice of Joel Birenbaum, impresario of the Alice150 events, to encourage “grass roots” celebrations and exhibits, LCSNA member Amy Plummer and the Calvert County Public Library devoted the month of April to Alice. From her personal Lewis Carroll collection, which she began when she was five, Amy filled three wall-display cases in the library lobby. The first case held hanging Wonderland figurines, toys, dolls, and many editions of *Alice*—including a selection of translations. The second case held tea sets, cookbooks, magazines, and puzzles. In the third case, one saw political satire and parodies, advertisements—there was a huge Fender guitar Alice poster on the wall—postage

stamps, graphic novels, comic books, and a pair of unique Mad Hatter and Alice puppets which Amy made at the O’Neill Puppetry Studio decades ago. The library itself had built, in the hallway near the display cases, a delightfully realistic rabbit hole with Alice’s head and torso inside and only the bottom of her pinafore, her stockinged legs, and her shoes visible: very appropriate.

On Saturday afternoon, April 11, a hundred adults and children and sixteen volunteers and staff members took part in readings, hands-on activities (including finding math in excerpts from *Wonderland*, and making masks), and much more. On the evening of April 13, August Imholtz gave an illustrated talk entitled “Alice in Wonderland at 150: How She Came to Be and Live So Long” to an audience of 53 people, of whom only one took a cue from the dormouse and fell asleep—our seven-year-old grandson.

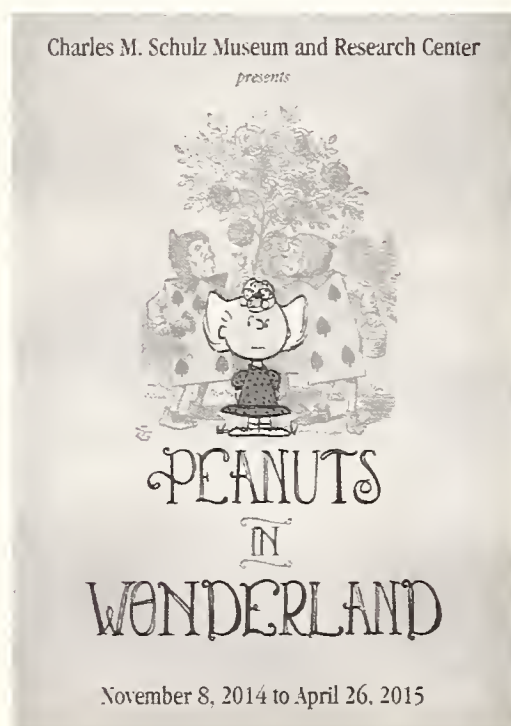
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**PEANUTS IN WONDERLAND**  
*Charles M. Schulz Museum &  
Research Center*  
*Santa Rosa, California*  
*Cindy Claymore Watter*

“Sparky” Schulz, creator of *Peanuts*, had a longtime interest in *Alice’s Adventures in Wonderland*, and

mined Lewis Carroll’s creation many times for ideas for his strip. The Charles M. Schulz Museum and Research Center, in Santa Rosa, CA, mounted an exhibition to honor the 150th anniversary of Carroll’s most famous creation. Original strip drawings from its archives and other selections from the Burstein and Tannenbaum collections were on display, along with digital reproductions of photographs of Carroll and the Liddell sisters from the Ransom Center for the Humanities, ephemera such as letters from Carroll and Tenniel, toys, and so on. Keeping in mind that Alice was originally written for children and that the Schulz Museum aims to educate youngsters, the exhibition had several features for children that only adults with excellent knee joints could access: doors with little gold keys mounted above them, only a short distance from the floor, contained images and settings that illuminated Carroll’s work.

The entryway poster featured little blonde Sally from *Peanuts*, in a blue dress, looking bemused in the Tenniel rose garden while the gardeners painted the roses red behind her. The exhibition itself was very well presented, with a subdued William Morris-style wallpaper in Carrollian violet setting off the exhibits. It was rather like entering a Victorian house, with an anteroom devoted to family portraits (a Furniss caricature of Lewis Carroll, an 1872 “selfie” by Carroll, a photograph of Alice Liddell as St. Agnes by Julia Margaret Cameron). To the right was a slightly askew trompe-l’oeil bookcase containing an assortment of Alice books in many languages and two prizes: Lewis Carroll’s very own cribbage board and Alice Liddell’s flutina. This last item is a curious little object that Humpty Dumpty, expert of the concept of “portmanteau” would have loved: it looks like a cross between a typewriter and an accordion, and





it sounds like a combination of a flute and a fireplace-bellows.

Schulz drew several strips featuring the Snoopy as the “Cheshire Beagle.” Although his formal education stopped at high school, Schulz appreciated novels, and once took a class at a community college on the novel. He was very proud of the “A” his paper for that course received. One of his two copies of *Alice*—a humble Signet paperback—was displayed next to the Snoopy panels.

In one of the strips, Linus asks Peppermint Patty if she has ever heard of a “Cheshire Cat.” “Sure . . . in ‘Alice’s Adventures in Wonderland.’” She describes the cat: “The cat disappeared little by little until only its grin was left. . . . I always liked that part.” In the last panel she continues, “It’s a great story, but impossible, of course,” not noticing that Linus is staring at Snoopy, whose presence is indicated by a very toothy smile and nothing else.

A couple of the strips have Humpty Dumpty and the caterpillar in the opening panels. The curators noted in the wall text that Carroll’s fantasies were popular in the psychedelic Sixties, and that Charles Schulz lived in the same county as one of the famous examples of the alternative lifestyle of that era, the Morningstar commune. “One can imagine that the presence of these nonconformists presented a timely opportunity for him to incorporate elements of Wonderland into 1960s *Peanuts* comic strips.” In the corner of one section of the exhibition was an enormous drawing of a tree, with Snoopy on a branch, and the miracle of modern technology caused him to appear, disappear leaving only a grin, and then reappear.

The rest of the exhibit was devoted to posters of movies, a goodly assortment of comic books, and twentieth-century *Alices*, including the original art of a striking illustration for the pool

of tears by Byron Sewell, done in the style of native Australian drawings: Alice is both weeping a pool of tears and swimming in it, while a tiny marsupial-like mouse observes. Also to be seen were original Willy Pogany drawings of a charming Alice in Gatsby-era garb, *Pogo* characters as denizens of Wonderland, original art from comic books by Lela Dowling, “Archie in Wonderland,” and the Marvel adaptation, drawings or cels from the 1951 Disney and 1966 Hanna-Barbera cartoons, and even a paper film strip early animation of *Wonderland* (the same one as shown at the Ransom Center).

There was a wall of Alice-inspired political satire; John Tenniel used his own creations for Carroll to great effect in later political cartoons for *Punch*. However, for those of us who actually remember the 1960s, there was a poignant protest of the Vietnam War: Alice in the bloodthirsty Duchess’s kitchen. In Robert O. Bastian’s cartoon for the *San Francisco Chronicle*, Lyndon Johnson is the Duchess, the baby is Dean Rusk, and Robert McNamara is stirring the soup (labeled “Vietnam”) while black smoke threatens to engulf the kitchen. The Cheshire Cat’s stripes spell “Mao.” A frazzled Alice holds an olive branch and watches LBJ sing the “Pig and Pepper” song (“He only does it to Hanoi”).

Charles Schulz was a very successful person who lived modestly and enjoyed being generous—perhaps a bit like Lewis Carroll. His museum is a great gift to his small-town community, and *Peanuts in Wonderland* offered views of that sort of objects that are in great collections in big cities or at universities, but in a friendly context of cartoons and comics. It also presented a great work of literature to young people, which is always a worthy purpose. When I left the museum, I overheard some par-

ents promising to read the book to their children.

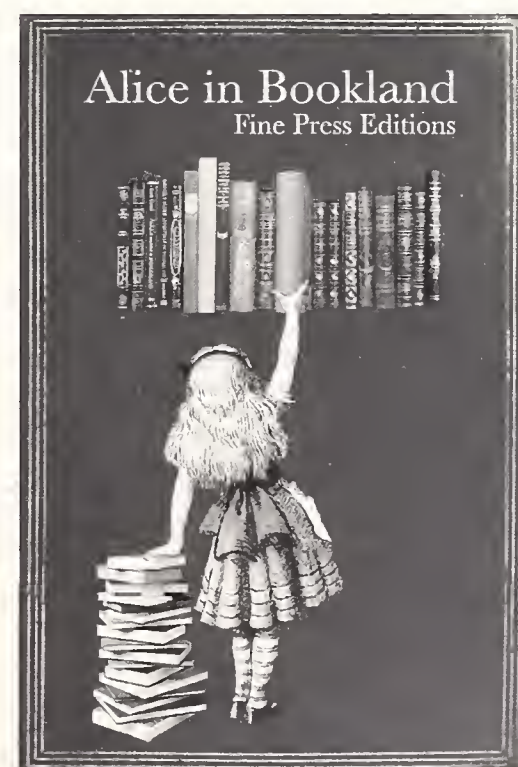


**ALICE IN BOOKLAND:  
FINE PRESS EDITIONS**  
The Book Club of California  
San Francisco, May 18–  
August 24, 2015

*Ray Kiddy*

President emeritus Mark Burstein spoke on May 18 at the opening of this exhibit. His father, Sandor, was unfortunately not able to attend, but the books on display were from his and Mark’s collection, and the selection was curated by Mark and Malcolm Whyte, a board member of the BCC. Displayed works emphasized the fine press and fine bookbinding editions, including the Dalí, plus high-end trade volumes such as a Pogany, two Rackham special editions, two fine Mosers, and quite a few *Snarks*.

In addition, a special display had been set up as a quiz on translated editions. However, Mark picked the books to confuse. One could not see colophons, and place names that might give away too much were hidden. It is amazing how many scripts are used in languages other than the obvious.



*Poster by Adriana Peliano*



Cyrillic is obviously not just used for Russian, nor Hebrew just for Hebrew, and I had seen the Zulu edition but forgot that the script looks, to me, very Middle European, or even Polish. Just about the only book that was obvious was the Aboriginal Australian because, well, what is there to confuse that with? It was a clever challenge and probably enlightening, if fairly humbling, for most of the attendees.

Mark's talk was not on the exhibition but on the fascination our culture has with *Alice*. He pointed out that *Alice* is one of the most widely published of all books, but that this fact is often obscured on lists of all-time best sellers by the fact that there are so many editions and no way to accurately track them. When a work is in the public domain, there is no central authority for the counting of the editions, as there are with other books. One can be sure of how many copies of *Le Petit Prince* (*The Little Prince*), for example, have

been printed, since it is still under copyright. Not so with *Alice*. Mark noted that *Le Petit Prince* has verifiably sold over 120 million copies, and that *Alice* is in the same league, if not more popular, being almost a century older and far more pervasive in our culture.

He displayed an image of the upcoming set of books about the translations, edited by Jon Lindseth, but the image was, alas, the then-current cover design and not yet the actual books. Mark spoke of the upcoming edition of *The Annotated Alice*, which he is editing and art-directing. It is true of Gardner that one can only succeed him, not replace him. But Mark's name will appear on the cover, below Gardner's, and we are sure his hand, even if gently used, was instrumental in helping this book come to fruition.


The Book Club of California will be showing this collection through August 24. It is not a large exhibition, just fifty-nine books, but it is a fine one. These jewels from the Burstein collection are

a good choice for showing the interested public a glimpse of the rich tapestry that our culture has woven with images and editions of *Wonderland*.



#### A LITTLE STAGE MUSIC

On Saturday, November 29, noon to 2:00 p.m., Dee Michel presented a special version of his radio show, *A Little Stage Music* on WMUA FM, the radio station of UMass Amherst, in which all the songs were about Wonderland (plus a few renditions of "Jabberwocky"). It was a very eclectic and well-chosen collection of Broadway, television, and other recordings, some of which were familiar, but many not, including a Russian musical version. The playlist and the show (in two segments, Hour1 and Hour2) are available for download through Dropbox. Write to Mark Burstein at publications chair@lewis Carroll.org for the link.



<p>Linda Bennett          Roberta Brody          Jerome Bump          Carolyn C. Case          Jeff Conforte          David Cumbo          Judy L. Donaldson          Marc DeSouza          Michael Eckman          Bruce Einhorn          Roy Gloeckl          Anna McCormick-Goodhart</p>	<p>Stephanie McCormick-Goodhart          Russell Greer          Marcus R. Hatch          Diane Hawkey          Daniel Herron          Todd Hunter          Masaaki Ishige          Patricia Jakobi</p>	<p>Xavier Loza          Graeme Magruder          Leonard Marcus          Samantha McClellan          Joanna Miller          Beverly Pittman          Edna Ranck          Jacqueline Ray          Michael Saler          Stephanie Schatz          Heather Simmons          Leslie Shear          Edward Snow          Grayson van Beuren</p>
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*The Pamphlets of Lewis Carroll:  
Games, Puzzles, and & Related Pieces*

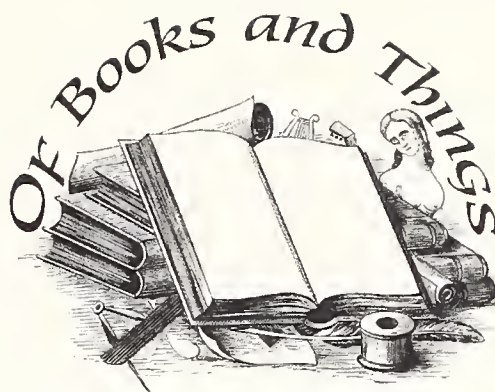
Edited and annotated by  
Christopher Morgan  
Preface by Jeremiah Farrell  
LCSNA, distributed by the  
University of Virginia Press  
ISBN 978-0-930326-02-9

We are very proud to announce volume five in our projected six-part series, *The Pamphlets of Lewis Carroll*, whose goal is to publish all of Carroll's many pamphlets in uniform book editions by topic. This volume gathers together and annotates all editions of Carroll's game and puzzle pamphlets for the first time, and features the first publication in book form of Carroll's little-known magazine columns devoted to his word games Doublets and Syzygies. These appeared in the British magazines *Vanity Fair* and *The Lady* and contain many fresh examples of Carroll's wit. Also included are many previously unpublished letters from Carroll to friends and colleagues dealing with his puzzles and games.

Besides Doublets and Syzygies, the book also features Carroll's board game Lanrick, Circular Billiards, Castle Croquet, a previously unknown Carroll puzzle called "String Wrapped Round a Cube," Backgammon variations, Mirror Writing, Arithmetical Croquet, a Number Guessing Puzzle, and many others. There are also chapters on the legacy of Carroll's puzzles, magic tricks he liked to perform, and modern-day puzzles inspired by his inventions.

Christopher Morgan is a puzzle designer and metagrobologist, magician, computer scientist, host of two International Puzzle Party conferences, and former editor-in-chief of *BYTE* magazine. Jeremiah Farrell is a professor emeritus in mathematics at Butler University, editor of the wordplay journal *Word Ways*, and designer of the famous 1996 "Election Day" crossword.

The book will be reviewed in full in an upcoming issue.



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—\*—  
*De avonturen van Alice  
in Wonderland*

*De avonturen van Alice in Speigelland*  
Illustrated by Floor Rieder  
Translated into Dutch  
by Sofia Engelsman  
Gottmer Publishing  
2014

ISBN 978-90-257-5917-9

Andrew Ogus

This charming dual volume offers another opportunity to start learning a new language, with the familiar incidents of Alice's adventures in a sparkling format, with occasional break-out text, and delightful illustrations. Both books are included in a single volume, back to back, topsy-turvy to each other, and thus readable from either side. Yet the book is pleasant to hold, not too heavy, but a comfortable size and weight in the hand.

It's also an example of how the *Alice* books are open to an infinite range of style and technique as well as interpretation. The black-and-white pictures were cut into glass, scanned, and then colored on a computer with a subtle use of flat green and orange and at-



*Floor Rieder's myopic Alice peers at the pigeon*

tractive combinations of tints. The subtlety of the cut lines is remarkable. The color is sometimes not as successful when text is overprinted or reversed, but that is a minor quibble.

Rieder states that she was inspired by the original Tenniel illustrations; she references them, but has made them her own. Every chapter is preceded by a "Where's Alice?" patterning of leaves and branches with Alice cheerfully balanced somewhere. Alice so rejoices in insects that her dress is patterned with them, reminiscent of real-life garments designed by Schiaparelli and Vivian Westwood. This is, I believe, the first time I've ever seen our heroine wearing glasses. *Alice in Speigelland* is cleverly reversed on the cover and half title, making for a "Why didn't anyone think of that before?" moment. As in the books themselves, there are many enchanting discoveries to be made in Floor Rieder's work, whether one can already read Dutch or not. Highly recommended.

—\*—  
*Alice in Central Park—  
Statues in Wonderland*

G. A. Mudge  
Fotobs, 2014  
ISBN 978-0-9908227-0-7

Carrollians all know that there are two statues of Alice in Central Park: the Sophie Irene Loeb Fountain dedicated in 1936 and the nearby, but much better known, Margaret Delacorte Memorial from 1959 (*KL* 57: 3–4). (There is also a relief of Humpty Dumpty on the Mother Goose statue, but we won't count that.)

In this quite informative book featuring his own beautiful black-and-white photographs, G. A. Mudge gives individual attention to each of the 63 statues to be found in Central Park, plus maps, a bibliography, suggested walking tours, web sites, and similar related information. Alice is more or



less our guide through the Park, and Mudge has quoted Carroll or indulged in Carrollian whimsy in some of the texts. Clearly a labor of love, *Alice in Central Park* is recommended for anyone who will be in New York or would just like to know more about this aspect of the Big Apple, or, for that matter, is just a fan of statuary—or Alice.

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*Alice's Adventures in Wonderland  
& Through the Looking-Glass*  
Illustrated by Joe McClaren  
White's Books, London  
2010  
ISBN 978-0-9562668-2-8

Andrew Ogus

There is something very satisfying about purely black-and-white illustrations, and Joe McClaren creates them, probably in traditional scratchboard, to excellent effect in this slim volume. Some pictures are amusingly abstract. The figures are sometimes divided almost in half, the black and white portions not quite mirroring each other. Usually we seem to have Alice's point of view, so there are complete visions and versions of other characters, but just as we see reassuring glimpses of ourselves, here are portions of Alice, her legs and feet surrounded by scattered cards, or her arms carefully cradling the pig baby. In a daring innovation, the closest we get to Alice's face is a white silhouette in the distance.

Both books are compacted into this volume of an inexpensive series of hardcover classics published by White's Books. Its simple layout and tidy trim size are very attractive, with effective text runarounds enlivening the pages throughout. The necessarily rather small type verges on the difficult to read, but the high-quality paper avoids see-through. Curiously, though both books are included, only *Alice in*



Joe McClaren's Alice never shows her face

*Wonderland* appears on the cover, most of which is dedicated to a lively and well-embossed illustration. A reader's guide is included.

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*As Aventuras de Alice no  
País das Maravilhas*  
Volume 1

ISBN 978-989-648-140-7

Volume 2

ISBN 978-989-648-141-4

*Alice do Outro Lado do Espelho*  
Volume 1

978-989-648-142-1

Volume 2

978-989-648-143-8

Translated by Miguel  
Esteves Cardoso

Illustrated by Diogo Muñoz  
Relógio D'Água Editores 2010  
publicacoes@zeroaoito.pt

Andrew Ogus

Like Pat Andrea (*KL* 90:41) and Rébecca Dautremer (*KL* 87:51), Diogo Muñoz has created an astounding, truly dreamlike vision of *Wonderland* and the world beyond the *Looking-Glass*. Muñoz's figures sometimes flow between abstraction and solid reality, ranging from the creamily painted to crayonlike lines, sometimes convincingly distorted, occasionally bleeding effectively off the page.

References to Picasso, Rousseau, Franz Marc, Leger, and others may be mixed into one illustration, but the compositions are never jumbled. Alice herself is appropriately drawn from the Velázquez masterpiece *Las Meninas*, sometimes from the Infanta herself, sometimes from one of her attendants. These familiar faces provide a welcome consistency despite varying costumes and color. As in Andrea's work, details of full-page illustrations are detached from the original source, sometimes silhouetted to make for a satisfying production that is curiously both spare and lavish. Is this a European tradition or just a very good idea?

Besides the satisfying game of Name That Influence, the pictures offer many rewarding details. The provocative Queen of Hearts wears a heart on her lips as well as a heart-shaped bustier; the first appearance of the White Rabbit may be a cast shadow, his second a fascinating silhouette.

The typography is effective and attractive, with upside-down initial caps introducing each chapter, swelling and shrinking type, and lines breaking and moving. Alas, Portuguese is harder to follow than Dutch for this reviewer, but this is another fine *Alice* for adults.

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*Alice in Wonderland  
Down the Rabbit Hole*  
Written by Lewis Carroll  
A Modern Retelling by Joe  
Rhatigan & Charles Nurnberg  
Illustrated by Eric Puybaret  
ISBN 978-62354-049-4

Andrew Ogus

It is difficult to say when *AAIW* and *TTLG* should first be introduced to a particular child. As with the other CD, Charles Dickens, a certain maturity probably helps appreciation. But is dumbing down (far down) really an alternative? According to its dust jacket, "For the first time ever," Rhatigan and Nurnberg's adaptation allows



“young children to experience the magic of Lewis Carroll’s irresistibly topsy-turvy world . . .” So much for *The Nursery Alice*, or reading aloud. It may be kindest to describe this misconceived book as a paving stone on the road of good intentions. The low-level vocabulary skims the early part of Alice’s adventures, almost gasping with delight at its own cleverness in reducing Carroll’s lively prose to a patchy plod. Playing with typography can be very effective, but here oversized words in the already fussy text font seem to hammer points home, just in case the hapless reader doesn’t get it. “Wow” [sic], how helpful, how exciting, how annoying this fashion is, here and in too many other modern picture books. Presumably its intention is to attract the adult who must read the book aloud, while doing less than nothing for legibility and perhaps hampering a child’s literacy.

Such an initial reaction to the words can blind one to the pictures, whose distinctly modern Alice with nearly anime eyes, subtle shifts of color, and changes of perspective are not unattractive. Eric Puybaret’s technique is not explained, but there is a slightly chilly computer-rendered affect. Curiously, Alice seems to change her unusual green skirt for a pair of red pants while in the White Rabbit’s house, then is back again in her original costume. A lack of attention or a deliberate aspect of Alice’s dream? Since this volume ends with Alice approaching the Tea Party, there is no answer. Nor is there a clue in the text to various locations shown on the endpaper maps, such as “Magical Cupcake Bakery,” “Blue Caterpillar Place,” “Watch Repair Shop,” and “To the Bathroom.” Perhaps it’s just as well. What will be the reaction of the neophyte when he or she graduates to the real book? Hopefully this version will fade like a dream.

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✱  
*Ever After High*  
 Shannon Hale  
 Little, Brown  
 Mark Burstein

*Ever After High* is a fashion doll franchise from Mattel that has expanded into a quartet of books (the third being *A Wonderlandful World*) for eight-to-twelve-year-olds, a series of animated webisodes viewable on YouTube, and, you guessed it, merchandise. The underlying conceit is a boarding school located in Fairytale World and attended by the teenage children of fairy tale and mythological characters, destined to follow in their parents’ footsteps and keep their stories alive throughout the generations. The students include Madeline Hatter, Bunny Blanc, Kitty Cheshire, Lizzie Hearts, and Alistair Wonderland, all of whose parentage should be apparent (pun unavoidable). But even if one parent is identifiable, no mention is made of his or her spouse, leaving a bit of a mystery as to whom, for instance, our mad Hatter married. Other fairy tales come into play: Briar (daughter of Sleeping) Beauty, Apple (daughter of Snow) White, and so on. One suspects the “inspiration” came from the enormously successful *Monster High* franchise. Finding out about such matters is one of the great benefits of having a nine-year-old daughter.

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✱  
*Lewis Carroll: The Man  
 and His Circle*  
 Edward Wakeling  
 I. B. Tauris  
 ISBN 978 178076 820 5  
 Cindy Claymore Watter

Perhaps a more accurate title for this excellent work could be *Lewis Carroll: The Man and His Circles*, with an emphasis on the plural.

Many people today envision Lewis Carroll as a socially awkward academic who was unable to converse without stuttering with anyone above the age of ten. Of course, serious scholars of Carroll know that he moved in a variety of adult orbits, and this book efficiently classifies them. Author Edward Wakeling organizes Carroll’s relationships, from his family through his professional life at Oxford, his fame as the creator of Wonderland and Looking-Glass Lands, his photography, and his associations with artists and actors, to his meetings with other famous people. Wakeling also discusses Carroll’s friendships with children. In the preface he states:

In this book I have attempted to resolve some of the key myths about him and his lifestyle that have evolved over the years, issues such as his drug-taking<sup>1</sup> and his relationships with children. Modern eyes and ideas make it difficult for us to adopt a Victorian mindset, but it is important that we understand the context in which this man lived in order to understand and appreciate the life he led. . . . You cannot condemn and criticize a man who kept within the social boundaries of his day.

Edward Wakeling is one of today’s most well-known Carroll scholars and collectors. Because of this, he has access to an extraordinary amount of first-person documents. (These include letters and reminiscences of many of Carroll’s child-friends, none of whom had anything but happy memories of him.) Wakeling has written several books about Carroll, and he is the editor of the ten-volume *Lewis Carroll’s Diaries*. He also knows some of the descendants of the Dodgson and Liddell families. His career has been about understanding not just what Lewis Carroll did, but what he was like. Because Carroll’s well-meaning extended



family, upon his death, excised many sections in his diary that may well have been about jaunts to the theatre in the company of adult women, present-day readers perhaps have a distorted view of his social life.

Carroll was certainly a busy person. In addition to his teaching duties for twenty-six years, and his writing—which, besides imaginative literature, included works on mathematics and political concerns—he managed to meet, talk with, and frequently photograph many of the luminaries who lived in or visited Oxford. He did meet Queen Victoria and write blandly about her in his diary, but he was more candid in a letter to his family: “I . . . was shocked to find how short, not to say dumpy, and (with all loyalty be it spoken), how plain she is.” Wakeling confirms that the story about his presenting H.R.H. with a geometry book, at her request for another book by him after reading *Wonderland*, is not true. Carroll would never have played such a joke on a member of the royal family.

*Lewis Carroll: The Man and His Circle* is set up as a series of short biographies of people whom Carroll knew, worked with, and/or photographed. Except for the royals, none of the subjects of these essays had inherited money and spent the rest of his or her life as a member of the leisure class. These people worked. Ceaselessly. Some of them had serial careers. They make today’s multitasking workaholics look like perfect sluggards.

Tom Taylor is a good example of such a person: His father was born in a cottage and ended up owning a brewery, and Taylor pursued several professions. He won three gold medals at the University of Glasgow, and then attended Cambridge, graduating in 1840. He became a fellow and took his M.A. a few years later. Next he became an English professor at London University, and then a lawyer. When the Public Health

Act was passed, Taylor became the assistant secretary of the Board of Health, and rose to secretary, a post he held until he retired in 1871. In his spare time, he edited the autobiographies of painters Ben Tardis, Jamin Haydon and C. R. Leslie, and wrote *Life and Times of Sir Joshua Reynolds* (1865). Taylor also was a journalist for several papers and a regular contributor to *Punch*, becoming its editor in 1874. With all that, he found time to write a hundred plays, some very successful (one was the play at which Lincoln was assassinated, *Our American Cousin*).

Here is the Carroll connection: Carroll enjoyed Taylor’s plays, and they had several theatre acquaintances in common, such as the Terrys. One day (December 20, 1863) Carroll wrote a request to Taylor: “Do you know Mr. Tenniel enough to be able to say whether he could undertake such a thing as drawing a dozen wood-cuts to illustrate a child’s book, and if so, could you put me into communication with him?” (Taylor knew Tenniel through *Punch*.) Thus was born the finest integration of text and illustration in nineteenth-century literature, and arguably of all time. Among the many photographs in this book is a delightful one of Tom Taylor, taken by Carroll. Taylor looks every inch the rakish bohemian, with a loose velvet coat, full whiskers, and a sombrero set at a dashing angle. Taylor was also the one to whom Carroll wrote (June 10, 1864) to help determine the title of *Wonderland*.

If you are looking for a comprehensive biography of Lewis Carroll, this is not it. However, if you are interested in his social interactions, or if you would simply like to know more about the striving, educated, creative classes of Victorian England, this is the book for you. It is a well-written, well-researched work for the reader who already knows a good deal about Carroll—

and for the reader who knows next to nothing about him.

<sup>1</sup> As Wakeling relates, Dodgson did take drugs: herbal remedies, homeopathic medicines, and probably laudanum for toothache, but certainly nothing like he was alleged to have indulged in according to those ludicrous canards bruited about in the Sixties. —Ed.



*Alice’s Wonderland:  
A Visual Journey through  
Lewis Carroll’s Mad, Mad World*  
Catherine Nichols  
Race Point Publishing  
ISBN 978-1-937994-97-6  
Cindy Claymore Watter

*Alice’s Wonderland: A Visual Journey through Lewis Carroll’s Mad, Mad World*, by Catherine Nichols, is just in time for Alice’s sesquicentennial. (Catherine’s delightful presentation at our meeting in Toronto last fall can be read about in *KL* 93:4–5.) Nichols recognizes that most people these days initially connect with Alice through the visual arts. She begins at the beginning, with the genesis of *Alice’s Adventures under Ground* (accompanied by color reproductions of the cover and dedication page, and a portrait, by Carroll, of the three little Liddells) and takes the reader to today’s expressions of Alice, including fashion, film, games, and apps. In fact, this volume is extravagantly illustrated.

Which is not to say it isn’t well-written. It is. The section entitled “Turning Children’s Literature on Its Head” amusingly discusses the excessively moralistic literature inflicted upon Victorian children, such as *Jessica’s First Prayer*, an uplifting tale about a homeless child with a tosspot mother. While Alice struck a blow for nonsense, piously didactic books still sold well—although one wonders how many children actually read them.

Chapter 2, “Alice’s Illustrators,” tells about John Tenniel, and reproduces the works by Quentin Matsys (*The Ugly Duchess*, ca. 1513) and Albrecht Dürer (*The Knight, Death and the Devil*, 1513) com-



monly said to have inspired him. There are so many illustrators of *Alice* that it would be beyond the scope of this book to include more than the fourteen here, which range from Peter Newell to Lizbeth Zwerger. Nichols's critique of Arthur Rackham's *Alice* is astute:

Demure and reserved, this *Alice* shows none of the anger or fear of Tenniel's *Alice*; instead, she is sanguine and unaffected by her experiences, often remaining expressionless no matter what disturbing events are taking place around her. At the Hatter's tea party, she sits at the end of the long table, hand on her lap, as if she were at an ordinary society function and not in the midst of lunatics.

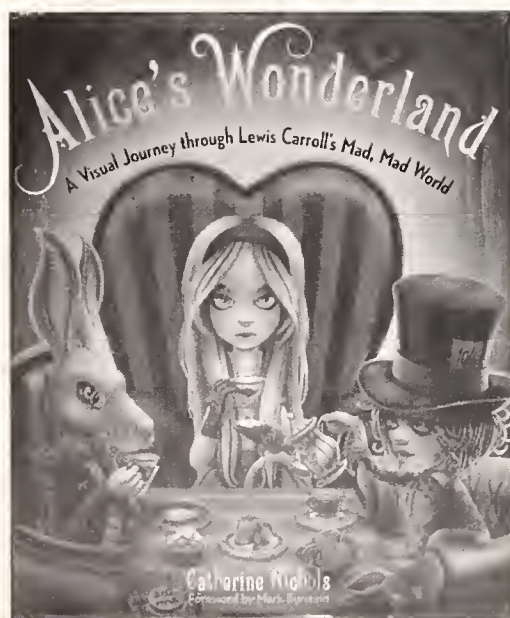
Nichols has three chapters devoted to performance: on stage, in cinema, and on television. There is a fourth chapter on "Animated *Alice*." Many readers will find these chapters revelatory, as most people are only familiar with the Disney versions. Nichols even includes a quotation from Carroll's diaries in which he describes his reaction to the first theatrical production of *Alice*. He enjoyed the first act, but pronounced the second "flat." Nichols also gives us a full-page print of the poster for the Bud Pollard-directed 1931 *Alice*. It was the first "talkie" version, and clearly a rush job to beat

the 1933 all-star Paramount one. *The New York Times* gave it a diplomatic review: "There is an earnestness about the direction and the acting that elicits sympathy." (When it was screened for us at the Fall 2009 meeting in Fort Lee, N.J., it elicited hoots of laughter.) Newer films, such as the wonderful *Dreamchild* (1985), are discussed, too. I predict many readers will scamper about in search of the extraordinary *Alice* output for British television, especially the 1966 BBC *Alice in Wonderland* directed by Jonathan Miller (out on DVD), of which Nichols states:

Miller's production illustrates how a classic can be endlessly interpreted and reimagined. By not following in the well-trod footsteps of previous adapters, he created a fresh version that focuses on the end of childhood and the onset of adulthood. As Miller pointed out, "Once you take the animal heads off, you see what it's all about. A small child, surrounded by hurrying, worried people, thinking 'Is that what being grown up is like?'"

In other chapters, Nichols discusses and shows examples of *Alice* in advertising, fashion, political parodies, music, and games from croquet and chess to computers. However, she never forgets that Lewis Carroll created the *Alice* books for children.

*Alice's Wonderland* is a well-designed book, and, for the price, quite lavish. There are many, many full-page illustrations. The front cover alone makes it flypaper for female teenagers. It is full-color Bratz-dolls-meet-steampunk image, with a blasé, black-gloved *Alice* in a heart-shaped chair, the stripes of which are carried over to the endpapers. (The back cover is from *The Nursery Alice*, for the purists.) It's a fine addition to any Carrollian library. Longtime *Alice* enthusiasts will appreciate it as much as the newest visitor to *Wonderland*.



## SESQUICEN-TENNIEL BOOKS

In celebrating the 150th anniversary, "everybuddy wants to get into da act," as Jimmy Durante put it. We like this very much! Here is a list of those we are aware of at this writing.

*Note:* Macmillan's "relaunching" of a number of titles, the many standard editions by various publishers with the Tenniel illos plus new intros or whatever, and reissues of other illustrated editions are by and large not included in this list.

### Published

*Alice in Wonderland: Down the Rabbit Hole*, Eric Puybaret, illustrator (Imagine).

*Lewis Carroll: The Man and his Circle*, Edward Wakeling (I. B. Tauris).

*Alice in Wonderland Unfolded*, illustrated by Yelena Bryksenkova (Rock Point).

*The Story of Alice: Lewis Carroll and the Secret History of Wonderland* by Robert Douglas-Fairhurst (Belknap Press).

*Alice in Wonderland: With 3-Dimensional Pop-Up Scenes*, illustrated by Maria Taylor (Tango).

*Alice in Wonderland / Alice im Wunderland*, illustrated by Tanika Fey (MSK GmbH).

*Alice's Adventures in Wonderland: A Sesquicentennial Edition* (Inky Parrot Press). Each chapter features a different illustrator.

*The Pamphlets of Lewis Carroll Volume 5: Games, Puzzles, and Related Pieces* (LCSNA/University of Virginia Press), Christopher Morgan, editor.

*Alice in a World of Wonderlands: The Translations of Lewis Carroll's Masterpiece* (Oak Knoll), Jon A. Lindseth, general editor; Alan Tannenbaum, technical editor.



*Alice's Adventures in Wonderland and Through the Looking-Glass: 150th Anniversary Edition* (Penguin Classics Deluxe), introduction by Charlie Lovett.

*Aventuras de Alice no País das Maravilhas & Através do Espelho: Edição comemorativa—150 anos, Wonderland and Looking-Glass* translated into Portuguese by Maria Luiza Borges and illustrated by Adriana Peliano (Brazil: Zahar).

### Forthcoming

*The Photographs of Lewis Carroll: A Catalogue Raisonné*, Edward Wakeling (University of Texas Press, August 1).

*Alice's Adventures in Wonderland*, illustrated by Grahame Baker-Smith (Panorama Pops, August 4).

*Alice's Adventures in Wonderland*, illustrated by David Delamare (Wendy Ice, September).

*Alice's Adventures in Wonderland*, illustrated by Andrea D'Aquino (Rockport, September 1).

*Alice's Adventures Underground*, illustrated by Charles Santore (Cider Mill Press, September 8).

*Alice's Adventures in Wonderland Decoded*, David Day (Doubleday Canada, September 29).

*Alice's Adventures in Wonderland*, illustrated by Salvador Dalí, introduction by Mark Burstein and Professor Thomas Banchoff. The first trade edition with the Dalí illustrations! (Princeton University Press/The National Museum of Mathematics, September 29).

*The Annotated Alice: The 150th Anniversary Deluxe Edition* (W. W. Norton, October 5) by Martin Gardner; the new edition is edited, art-directed, and introduced by Mark Burstein.

Gregory Maguire's *After Alice: A Novel* (William Morrow, October 27), by the author of *Wicked*.

*Alice's Adventures in Wonderland* (Puffin Books, November 3), illustrated by Anna Bond.

*Aliceoscópio de Amaravilhas*, a compendium of essays edited by Adriana Peliano, originally in or translated to Portuguese (Brazil: Zahar, November).

Dmitry Yermolovich's (p. 9) new Russian translation of *Wonderland*, with illustrations by Asya Belova (Auditoria, October).



### EVERGREEN

Since our last issue, eight titles have been released by Michael Everson's inexhaustible Evertypes Publishing:

*Ælisiz ɔd'ventʃəz m 'Wandə lænd*, *Wonderland* in the International Phonetic Alphabet, a standardized representation of the sounds of spoken language. Presumably the sense will take care of itself (ISBN 978-1-78201-083-8).

*Aventurs Alys in Pow an Anethow*, the second edition of *Wonderland* in Cornish. The first Evertypes edition was the very first book published in Kernowek Standard, a Standard

Cornish orthography; the second edition implements a number of changes to that orthography (ISBN 978-1-78201-095-1).

*Der an Gweder Meras ha Myns a Gafas Alys Ena*, *Looking-Glass* translated into Cornish by Nicholas Williams (ISBN 978-1-78201-096-8). A companion to his *Aventurs Alys in Pow an Anethow*.

*Selections from the Lewis Carroll Collection of Victoria J. Sewell*, a full-color catalog of the exhibit at the Huntington Museum of Art in West Virginia (May 30 – September 6, 2015), compiled and edited by Byron Sewell, with a foreword by Edward Wakeling (ISBN 978-178201-101-9).

*Alice's Ventures in Wunderland, Wonderland* translated into Cornu-English by Alan M. Kent. Cornu-English is spoken by the majority of native residents in Cornwall (ISBN 978-1-78201-102-6).

*Di Avantures fun Alis in Vunderland, Wonderland* translated into Yiddish by Joan Braman. We reported on Adina Bar-El's Yiddish translation in the Hebrew alphabet in *KL* 90:47; this is the first Romanized translation, following the YIVO orthographic standard (ISBN 978-1-78201-063-0).

*Ahlice's Adveenturs in Wunderlaant, Wonderland* translated into the Border Scots dialect by Cameron Halfpenny, joining Evertypes' versions in Caithness, Glaswegian, North-East, Shetland, Synthetic, Ulster, and West-Central Scots (ISBN 978-1-78201-087-6).

*Elucidating Alice: A Textual Commentary on Alice's Adventures in Wonderland*. A close reading by Selwyn Goodacre, with more than 600 footnotes discussing various aspects of the text (ISBN 978-1-78201-105-7).





## ARTICLES & ACADEMIA

A conference, *Alice Through the Ages: The 150th Anniversary of Alice's Adventures in Wonderland*, will be convened by the Cambridge-Homerton Research and Teaching Centre for Children's Literature in collaboration with the Lewis Carroll Society (UK) in Cambridge, September 15–17 this year. The conference “aims to offer new understandings of the work by re-evaluating long held truisms, subjecting the text to new theoretical approaches and considering the history of adaptation and its uses in popular culture.” Professor Dame Gillian Beer, Professor Jan Susina, and Dr. Kiera Vaclavik will be keynote speakers.

According to legend, one of the few known copies of the 1865 *Alice* was discovered at an Indian bazaar in the 1950s by Englishman L. C. Kent Morgan—a spectacular find, especially as the book was one of the 50 advance copies Carroll requested from the publisher to give to friends (later bought by Warren Weaver; the very copy we visited in Austin, p. 2). Pradeep Sebastian, writing in the Indian newspaper *The Hindu* on April 4, identified the “bazaar” as the Select Bookshop in Bangalore, operated by K. B. K. Rao, and proposed the copy be rechristened “The Bangalore Alice.”

The year of Alice 150 started off with a *New York Times* article in the Art & Design section, “A Girl Turns 150, and Fans Take Note.” It centers on Edward Wakeling's collection of documents and his forthcoming book, *Lewis Carroll: The Man and His Circle* (I. B. Tauris).

Robert Douglas-Fairhurst, author of *The Story of Alice: Lewis Carroll and The Secret History of Wonderland*, appeared at the Royal Society of Literature's Cosmo Davenport-Hines Memorial Event, “Finding



Wonderland,” on June 15 at the Courtauld Institute of Art in London. His book was the subject of a *New Yorker* article, “Go Ask Alice: What Really Went On in Wonderland” by Anthony Lane, in the June 8, 2015, issue, and of a review in the *Guardian* (March 22) by Robert McCrum, who says, “He has interrogated them with the severity of a queen, the subtlety of a caterpillar, and the allusive sympathy of a mock turtle.”

Stephanie L. Schatz, a research fellow at Purdue, has published a paper, “Lewis Carroll's Dream-child and Victorian Child Psychopathology” in the *Journal of the History of Ideas*, Volume 76, Number 1, January 2015. Schatz “reads *Alice's Adventures in Wonderland* alongside influential midcentury Victorian psychology studies—paying special attention to those that Carroll owned—in order to trace the divergence of Carroll's literary representations of the ‘dream

child’ from its prevailing medical association with mental illness.” The paper can be found online at Project Muse.

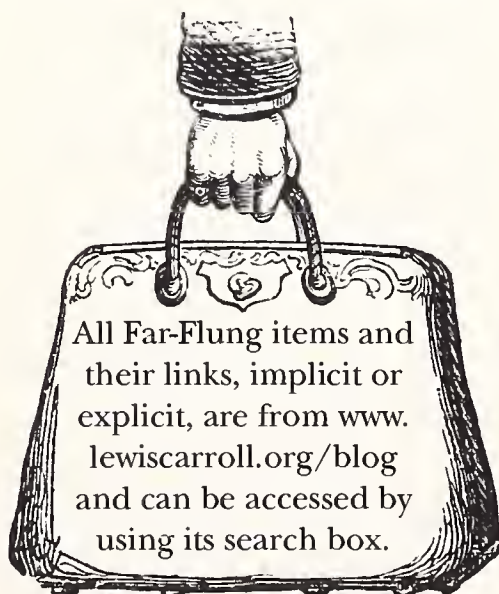
“If your friend makes a severe remark, either leave it unnoticed, or make your reply distinctly less severe.” Maria Popova turns to Carroll's classic pamphlet *Eight or Nine Wise Words about Letter-Writing* (1890),

and considers his advice for the digital age, in “How Lewis Carroll's Rules of Letter Writing Can Make E-mail More Civil and Digital Communication Kinder,” posted at Brain Pickings on January 27, 2015.

In *The Simpsons Movie* (2007), the famous yellow family disappears into a sinkhole, prompting Police Chief Wiggum to dust off his hands and shrug, “Well . . . they're China's problem now.” He wasn't the first to wonder if falling through the center of the Earth would lead to the other side, and now Alexander Klotz, a scientist at McGill University, has done the math and determined just how long it would take: 38 minutes. Plenty of time to start wondering about the feline-chiropteran food chain. His work appeared in the article “How Long Would It Take to Fall through the Center of the Earth?” by Bryan Nelson, *Mother Nature Network*, March 28, 2015.

Martin Gardner, in *The Annotated Alice*, refers to the selfsame question, citing “A Hole through the Earth” by the French astronomer Camille Flammarion in *The Strand Magazine*, Vol. 38 (1909), and gives the more Carrollian figure of 42 minutes for the trip.

Alice (and Cheshire Puss) has made the *Sgt. Pepper*-like cover of UK's *The Economist's* special issue, “The World in 2015.” Emma Hogan's article in the “Culture” section is of interest as much for what it left out as what it included. The





Morgan Library, NYU, and the Rosenbach's exhibits are mentioned, but not the Alice150 celebration of which they are a part. Robert Douglas-Fairhurst's dual biography is mentioned, but not Edward Wakeling's, which precedes it. Mysteries abound: What exactly does "a picture book with key scenes will be published" mean? But all in all, we are grateful for the notice.

On February 25, Rosemary Jann (professor of English at George Mason University), John Pfordrescher (professor of English at Georgetown University), and Lizzie Skurnick (editor-in-chief at Lizzie Skurnick Books) sat down on NPR's *Diane Rehm Show* for a discussion called "Readers' Review: The Whimsical Appeal of *Alice in Wonderland*." Rehm's blog also had a nice post called "150 Years of *Alice in Wonderland* (Through Video)," which is exactly that.

A columnist at the *San Francisco Chronicle*, Jon Carroll, is publishing the text of *AAIW* one sentence at a time at the end of his column. He began on July 25, 2012 (*KL* 89:40), and at this writing is up to Chapter 8.

#### ART & ILLUSTRATION

There are white rabbits, and then there are pink, baby blue, and purple ones made of gelatin and corn syrup. More than 100 children submitted entries to the 2015 *Washington Post* Peeps Diorama Contest, including Catalina Dip-

pell, eleven, of Washington, who entered "Alice in Peepland—150th Anniversary."

Floor Rieder's *AAIW* and *TTLG* (see review p. 31) was the winner of the "Most Beautiful Dutch Book Cover" award in 2014.

Dave Kellum features a series of seven clay sculptures based on Tenniel's *AAIW* illustrations, on Kellum's [hauzz.com](http://hauzz.com) page.

Another new set of illustrations, by German comic artist Tanika Fey, has been successfully crowd-funded by an Indiegogo campaign. The eye-popping watercolor pictures light up a new book from MSK GmbH. It comes in German or English in several different editions. Contact her at [alice@tanikacomix.com](mailto:alice@tanikacomix.com).

Mark Ulriksen's cover for the October 27, 2014, cover of the *New Yorker*, "Fun and Games in Congress," saw Tenniel's Mad Hatter seated beside the Batman's Joker on the Congressional bench.

#### BOOKS

New Russian translations by Dmitry Yermolovich of "*Hiawatha's Photographing*," "*The Hunting of the Snark*," "*The Three Voices*," "*The Lang Coortin*," and others were published this year. *Охота на Угада и прочие странные истории* (The Hunting of the Snark and Other Strange Tales), ISBN 9785990533936, contains the poems in Russian and English with endnotes and is available from our blog, the author's website, or eBay.

#### EVENTS, EXHIBITS, PLACES

The University of Texas at Austin's Harry Ransom Center had a fantastic Alice150 exhibit from February 10 through July 6, 2015 (see p. 1).

Wonderland came to Santa Rosa, California, for an exhibit called *Peanuts in Wonderland* at the Charles M. Schulz Museum (November 8, 2014, through April 26,

2015). See p. 29. A panel discussing "Carroll and the Comics" featured cartoon historian Craig Yoe, LCSNA president emeritus Mark Burstein, and Malcolm Whyte and Andrew Farago of the Cartoon Art Museum in San Francisco on March 7, 2015.

A new science exhibit with an Alice theme opened at the Scienceworks Museum in the Australian city of Victoria and will run until November this year. It's aimed at children aged three to eight, but your Far-Flung correspondents would quite like to visit. "Find yourself in the Hall of Doors, a room filled with optical illusions, scientific puzzles and surprises of many sizes! Test and experiment while at a Mad Tea Party, investigate geography in Digging to China, and understand animation at a Caucus Race. Challenge Alice and the Queen to a game of Crazy Croquet where balls in motion are surprisingly predictable."

Newcastle's Fenwick Department Store saw a "record number" of noses pressed against the glass last Christmas, when they revealed their seasonal window display. To celebrate the Alice in Wonderland theme of the display, Alice and the White Queen on stilts entertained the crowd.

Carrollians Ellie Schaefer-Salins, Matt Crandall, and Wendy Lane Crandall were on a panel at the Awesome-Con comic book convention in Washington, D.C., on May 29, discussing the impact of Alice on media, art, and modern culture.

When visiting Oxford this year, as I'm sure everyone will, you might want to partake of the official Visit Oxfordshire city tour called "When Alice Met Harry," a tour of all the significant Alice spots and includes a dash of Harry Potter.





## INTERNET & TECHNOLOGY

An Alice150 Game Jam, where video game creators convene to collaborate on game design, is scheduled for the end of June. Game Jolt will release a mystery theme at the beginning of the jam, and it looks as if these games will incorporate Arthur Rackham's *Alice* illustrations. Check for the hashtag #AliceJam150 to see what exciting new games may come to life.

Speaking of digital Rackham illustrations, a new iPad app called "Alice in Wonderland, Arthur Rackham" is exactly that: an eBook of *AAIW* with "lavishly restored" reproductions of the 1907 illustrations and an interactive text, including "invisible ink objects." This sells in the iTunes store for \$2.99 from A1000Castles.

Heartcastle is a new game for iPhone or Android from PlayPark. "Explore the fantastical world of Heart Castle, based on the magical tale about Alice in Wonderland." In it, one battles and collects monsters—besides one of them looking like a white rabbit, it's unclear how Alician it actually is.

Online platform Medium.com is publishing *AAIW*, four chapters per week, beginning July 7. Various Carrollians of note are each annotating a chapter and moderating the discussion.

## PERFORMING ARTS

*The Hunting of the Snark* is now a Victorian Toy Theatre Extravaganza, created by Pontine Theatre's Artistic Directors, Marguerite Mathews and Greg Gathers: "'The Snark' and other Carroll poems are brought imaginatively to life in a miniature cardboard theatre inspired by a popular nineteenth-century parlor entertainment." We're not sure if the warning "Suitable for adult audiences" means that it's not *just* for kids, or if something untoward goes down between the toy Bellman and the toy Beaver.

Keep an eye on the Synetic Theatre of Arlington, Virginia. They'll stage a new "darker take" on *Alice in Wonderland* September 30 through November 8.

*Eat Me: Alice's Adventures in the Working Class*, written and directed by Isaac Ellis, will be premiered by Detroit's Brass Tack Ensemble on November 6, 2015. "Alice is a disillusioned office manager stuck in the doldrums of corporate life. When a high-profile exec suddenly starts acting like a rabbit and escapes from a board meeting, Alice's work world begins to crumble into chaos."

The script of Daniel Rover Singer's play for two actors, *A Perfect Likeness* (KL 90:2–3), is available for sale at Playscripts.com. Charles Dickens visits Charles Dodgson's studio to pose for a celebrity photograph, and the "result is a hilarious and revealing conversation between two quirky, fascinating, and completely different men."

## MOVIES & TELEVISION

Russian filmmaker Valeriy Kozhin has made a lovely nine-minute short film, *The Gardener's Dream*, produced by the Russian Federation Ministry of Culture. Kozhin explains his sources: "I found 'The Mad Gardener's song' in my child's book. But it was in Russian. When I read it in English I found a large difference. And I decided to make a short film based on original poem. At first I wanted to use a motif from *Sylvie and Bruno*, but when I read *The Game of Logic*, I understood one very interesting thing, that 'The Mad Gardener's Song' and *Game of Logic* share one motif: it's a game and 'a syllogism.'" The whimsical and quite beautiful film, which uses both stop animation and cutout animation, is online at <https://vimeo.com/95328029>.

A White Rabbit on an airplane is singing the "I'm Late" song from the 1951 Disney film. It's a televi-

sion spot for EasyJet with a voiceover by none other than Bertie Wooster himself, Hugh Laurie (better known in the U.S. as Dr. House, I suppose, but he'll always be Bertie in the BBC *Jeeves and Wooster* to us).

The web magazine *Open Culture* published an interesting article called "When Aldous Huxley Wrote a Script for Disney's *Alice in Wonderland*." Apparently, Huxley's treatment had Dodgson as a live-action character, and Alice Liddell struggling with a "stern governess" who disapproved of "all things impractical." Walt Disney found Huxley's script "too literary" and used none of it in the final product (KLs 68:3, 77:26).

## MUSIC

Vinyl, a venue in Las Vegas's Hard Rock Hotel, had a show in January called *Alice: A Steampunk Rock Opera*, revived again May 20 for a second run. The *Las Vegas Sun* reported that "the eight-member cast all have their strip-show duties first before the 11 p.m. explosion of bizarre makeup, outrageous costumes, fierce dancing, and even fiercer music." The music consisted of arrangements of music by Lady Gaga, Amy Winehouse, and others.

The spring show for New York's TADA! Youth Theater was a new musical called *The Trials of Alice in Wonderland*, with lyrics by Eric Rockwell and music by Joanne Bogart. "This original musical follows Alice and all the usual suspects in the topsy-turvy world of Wonderland, where Alice is on trial for growing and changing."

A series of compositions by Bruce Lazarus called *Carrolling: The Lewis Carroll Project* are up on his page, [soundcloud.com/the-lewis-carroll-project](https://soundcloud.com/the-lewis-carroll-project). There are settings, for singer-actors and piano, of "Beautiful Soup," "Be As a Child," and other texts (KL 92: 4–5).



## THINGS

The UK's Royal Mail has issued a special set of stamps to mark the 150th anniversary of *AAIW*. The stamps feature ten designs by Grahame Baker-Smith, a previous recipient of the Kate Greenaway award. A sheet of the stamps alone can be ordered from the Royal Mail's online shop for around \$15, but there are also presentation packs, framed prints, postcards, and pins featuring the artwork, as well as an original pop-up book published by Walker Books.

Teefury.com, a website issuing a daily dose of limited-edition t-shirts, has become a regular source of fun and original designs featuring Alice and company. Recent t-shirts have depicted Théophile Steinlen's *Le Chat Noir* with a Cheshire Cat smile, and a Disney Alice tumbling alongside Doctor Who's TARDIS (\$20 each). The site has recently branched out into pop-culture inspired shoes, leggings, and mugs, including a particularly dazzling pair of purple and black Cheshire Cat hightop sneakers (\$80). A one-day sale featured a mash-up of Alice and Studio Ghibli characters on a t-shirt. Speaking of tee shirts, Out of Print, [www.outofprintclothing.com](http://www.outofprintclothing.com), has a very attractive new Alice shirt, featuring a book cover from a German edition. They also have a more traditional Mad Tea Party shirt.

Infinity scarves with a literary bent, designed by Tori Tessell, are made of medium-weight cotton knit and silk-screened with passages from good books: *AAIW* is one of the designs, of course (\$48).

Members-only contemporary design site Dot and Bo has a new page devoted to "Style in Wonderland." The range of furniture, furnishings, and artworks is broad

and creative and goes well beyond the teapots and mirrors you might expect to see. Playing card-faced poufs and a flamingo-legged accent table are particularly fun.

At the Big WOW! ComicFest in San José, Diana Levin, an L. A. artist whose take on Alice is what she calls "Creepy Cute," displayed her prints, pendants, pocket watches, and the like, all available on her Etsy store.

Scottish artist Jilly Henderson's Etsy store has many beautiful Alice prints, bronze bookmarks, and pendants, featuring quotes and "Big Eye"-style girls with rabbit ears and top hats.

Bifurcate thy dwelling with wood and canvas screens featuring Tennyson designs from RoomDividers.com.

What your stairway, car, or room needs most: a collection of 14 vinyl stickers by GMDecals purporting to be quotes from *Wonderland*. Well, many of them are, but scattered throughout are quotes from the 1951 Disney movie, paraphrases, things attributed to Carroll that he never said, and what seem to be random utterances ("I become what I believe"?). These appear to be available only on eBay.

The "world's longest tattoo" comprises over 5,000 individual phrases from *AAIW* and *TTLG*. Backers receive a temporary tattoo bearing a unique phrase from one of the stories, along with instructions on uploading a photo of themselves (or anyone else) wearing their phrase. Litographs first attempted this last year (*KL* 90:50), but only a proportion of the respondents actually uploaded pictures. After many tries to con-

tact the missing souls, they have decided to re-sell those phrases in a Round Two, in hopes that the chain may at last be completed. It's only \$5 for a set of two: one to keep and one to use!

The Japanese have done it again. They've created not only an addictive mobile game, but unbelievably cute toys to go with it. It's called Tsum Tsum, and it is sweeping the globe. And of course, there are Alice toys. In the Japan Disney Store a set of nine minis is available—originally designed as screen cleaners for your phone. They also have larger sizes for the Cheshire Cat, the White Rabbit, and the Baby Oyster. At the U.S. Disney Store, there is a set of eight (no Baby Oyster).

"Vaping" is the way young hipsters prefer to get their nicotine fixes these days, through electronic "e-cigarettes." We do not approve of nicotine consumption in any form, but thought the Teeming Masses might be interested in yet another exploitation of the Carrollian multiverse, this one involving fruit-flavored, nicotine-enhanced inhalable juices at the website Alice in Vapeland. Their closest historical relative is *shisha*, aka *mu'assel* or *nargila*, a flavored tobacco that is smoked in hookahs, mainly by caterpillars and folks throughout the Near East. For the record, Edward Wakeling informs us, Dodgson was a nonsmoker, although when he was Curator of the Common Room at Christ Church, he set up a Smoking Room (now called the Bayne Room) for his colleagues. He would receive free samples from the tobacco companies, and one notice that he pinned up in Common Room after receiving some tobacco stated that he had, with logic that can only be called Carrollian, "never tasted better."



# The Funny Pages

## Sam's Strip by Jerry Dumas and Mort Walker



11/28/1961



12/6/1961

12

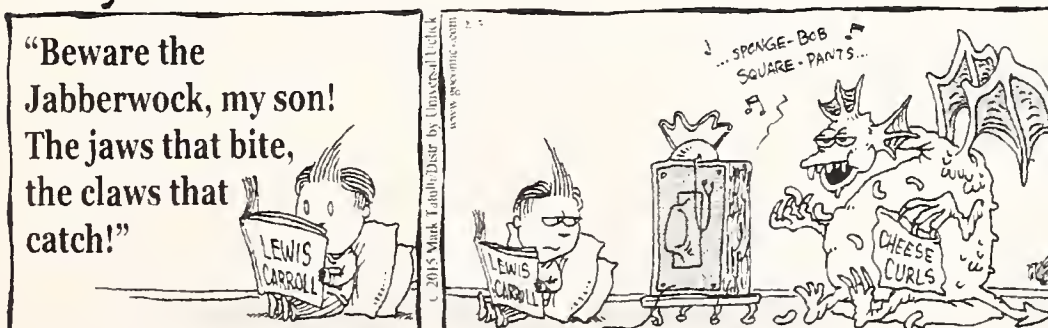


10/31/1962



3/27/1963

## Lio by Mark Tatulli

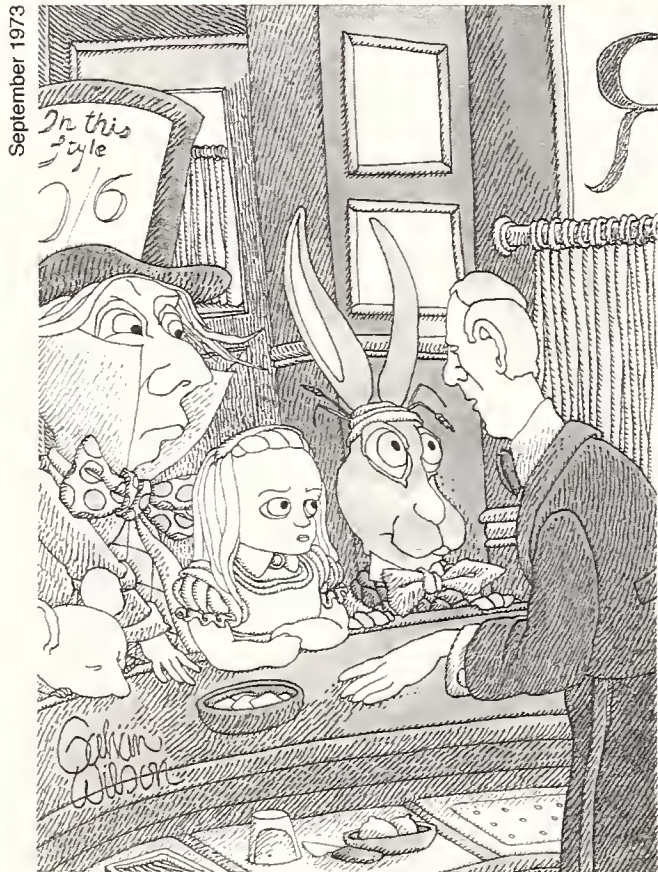


2/13/2015

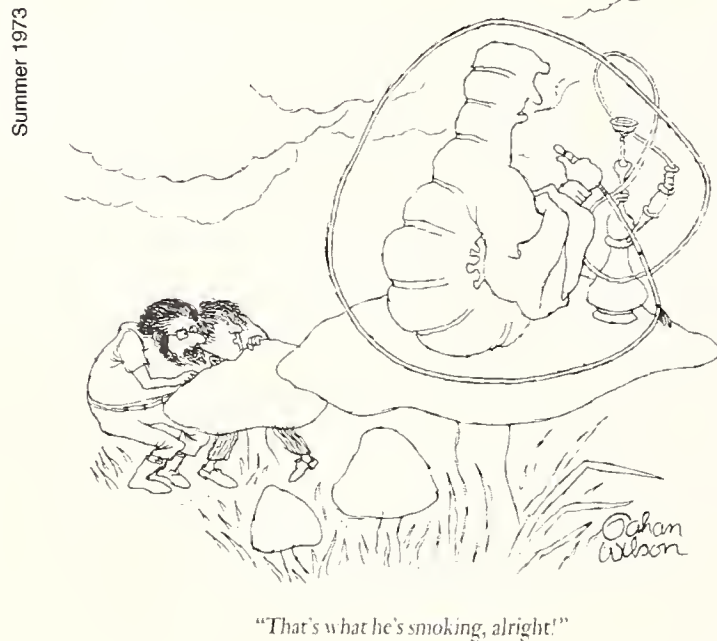


# The Funny Pages

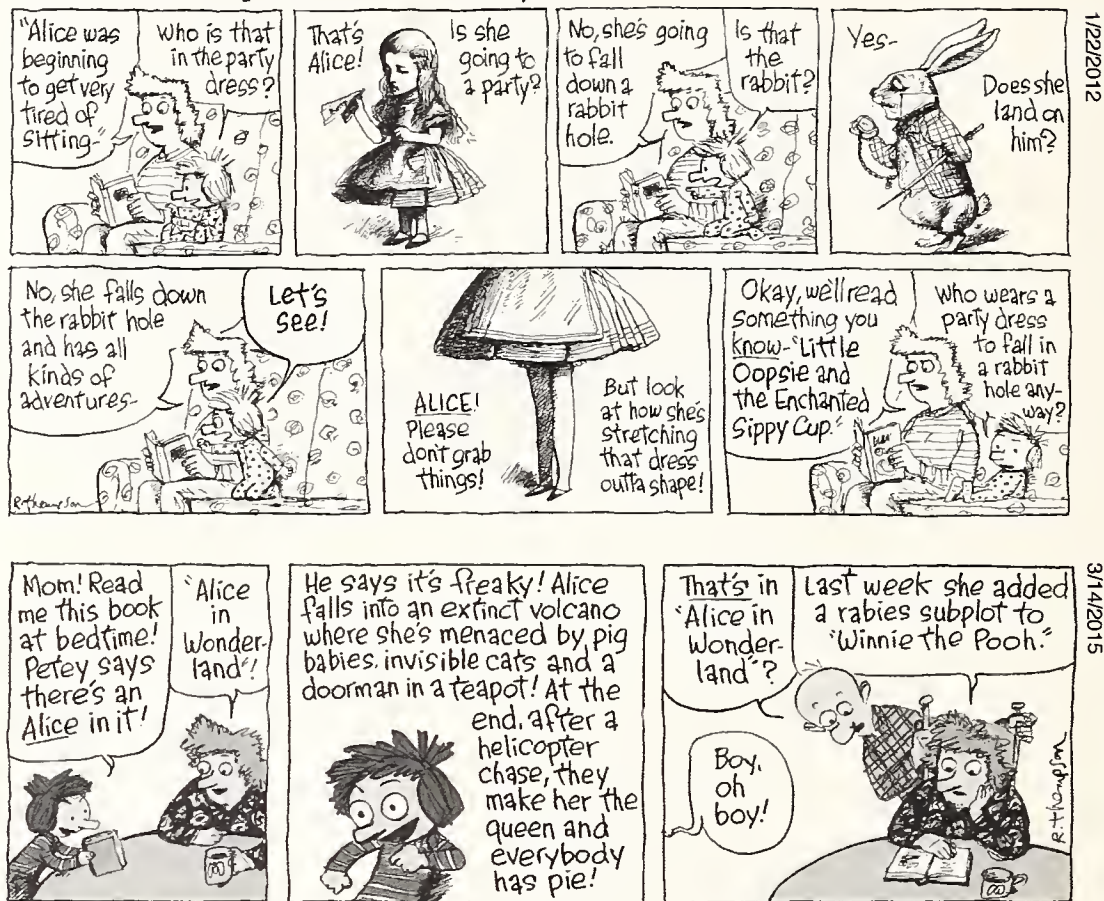
Gahan Wilson, Playboy



Gahan Wilson, Graphic Story Magazine



Cul de Sac by Richard Thompson



Molly and the Bear by Bob Scott







*A Velasquez Alice meets a Picasso puppy in one of Diogo Muñoz's illustrations (see page 32)*



